

The SCHOOL ARTS MAGAZINE

TRADE MARK REG. U. S. PAT. OFF. AND IN CANADA

AN • ILLUSTRATED • PUBLICATION • FOR • THOSE
INTERESTED • IN • FINE • AND • INDUSTRIAL • ART

PEDRO • J • LEMOS • Editor

DIRECTOR • MUSEUM • OF • FINE • ARTS • STANFORD UNIVERSITY • CALIFORNIA

JOHN • T • LEMOS • Assistant Editors • BEULA • M • WADSWORTH

Vol. XXIX

MAY 1930

No. 9

POSTER AND PRINTING NUMBER—ENGLAND

ART RAMBLES ABROAD—X	<i>Pedro J. Lemos</i>	515
A THOUSAND YEARS OF PARCHMENT MAKING	<i>Julia W. Wolfe</i>	533
BEAUTY DRAWS MORE THAN OXEN	<i>Pedro J. Lemos</i>	535
ART FOR THE GRADES:		
THE MATERIAL SIDE OF SOME ACTIVITIES	<i>Dorothy B. Kalb</i>	550
ALL-OVER DESIGN FOR ART NOTEBOOKS	<i>Dorothy H. Lewis</i>	557
HORN BOOKS	<i>L. J. Williamson</i>	562
POSTERS MADE EASY	<i>Edna B. Lewis</i>	564
USING WASTE MATERIALS IN CREATIVE ART	<i>Elise Reid Boylston</i>	568
LIBRARY POSTERS	<i>William V. Winslow</i>	570

Published by THE DAVIS PRESS INC.

44 PORTLAND STREET • • WORCESTER, MASSACHUSETTS

THE SCHOOL ARTS MAGAZINE is indexed in the Readers' Guide to Periodical Literature
and the Educational Index

MEMBER: AUDIT BUREAU OF CIRCULATIONS

Business Department

INEZ F. DAVIS, *Circulation Manager*

ALLISTON GREENE, *Advertising Manager*
PAUL F. GOWARD, *Business Manager*

Entered as Second-Class Matter, August 1, 1917, at the Post Office at Worcester, Mass., under the Act of March 3, 1879. All rights reserved. Monthly except July and August. Subscription Rates \$3.00 a year in advance; Canada \$3.25; Foreign \$3.50. Copyright 1930, by The Davis Press, Inc., Worcester, Mass.

Send Articles and Editorial Communications to Editor, Stanford University, California;
Business Letters and Orders for Material to The Davis Press, Worcester, Massachusetts

"Creative"

JANE BETSEY WELLING

Detroit Teachers' College, Detroit, Michigan

IT IS an old, old word, but it needs new emphasis. More and more we are finding that we are in need of workers who are independent rather than dependent, enthusiastic rather than bored or indifferent, active rather than passive, imaginative rather than imitative, observant rather than unseeing, thinking rather than following blindly.

It is easy to decide which list covers the characteristics of the creative worker, of the individual with initiative and power. It is easy to recognize the impelling force, the drive, in the dynamic individual which carries him naturally along the line of his interests.

Then why should it be so difficult to find ways of developing this "creativity" once its characteristics are understood, and once it is realized that initiative and creative powers are more often the result of slow growth and oft-repeated experiences, calling for active responses and much independent effort on the part of the one whose creative abilities are to be developed, than of nature or of chance.

It seems evident, too, that the characteristics of the creative teacher and of creative teaching must be similar to those of any other creative worker and his work. It is the old rule of cause and effect over again. If this be so, cannot art educators all over everywhere make a small beginning by discarding a few more traditional set ways and problems and substituting in their places at least a little of the play spirit, the creative opportunities which in time will grow and develop into a larger and larger part of the whole scheme.

The time has come when we, as a group, frankly admit in words that we are teaching children rather than subject matter and skills. But the one who looks around is tempted to ask if we cannot make the time come sooner when our actions will more clearly interpret our words. All too often are we not emphasizing the right thing at the wrong time? Our techniques, our ways of doing things, our long accepted and worn-out standards—when we would go faster and farther along the same line of progress if we put the emphasis on activities and experimentation, the child's own ways and responsibilities, his own initiative and his own growth.

The dictionary, that authority of authorities, when it comes to a question of definition, comments briefly: "to be creative—to make out of nothing, to produce from crude or scattered materials, to invest with new character."

Psychologists have long been telling us of the need of experiences in line with the interests of children if they are to develop normally into the complexities of modern living.

Philosophers have written many weighty treatises on how to fit the creative powers of individuals to the needs of society as a whole. Educators have by one method and another with varying success, tried to develop an educative program along creative lines. Artists have always had to express their ideas creatively and very often at the expense of an easy adjustment to the demands of their times.

Individualists have, since the dim past, at rare intervals risen from the mass and demanded their right to work and think in their own strange ways.

Questions of creative versus no-creative have long been seething around us. Perhaps it is now the time for those particularly interested in art education to put the full force of their personalities and experience toward solving these problems of "creative development" in terms of art opportunity.

Art Rambles Abroad

Clovelly and Lynmouth, the Sea Villages of Devonshire, England

PEDRO J. LEMOS

Editor, The School Arts Magazine

ON THE Devon shore of the Bristol Channel, a hundred miles west of Bristol and at a point about a hundred miles north of Plymouth, a wedge-shaped cove gives haven to the old-time village of Clovelly. Here in this nook on the coast, isolated ten miles from the railroad, life has gone untouched by much that is modernism and life goes on even now more peacefully than elsewhere.

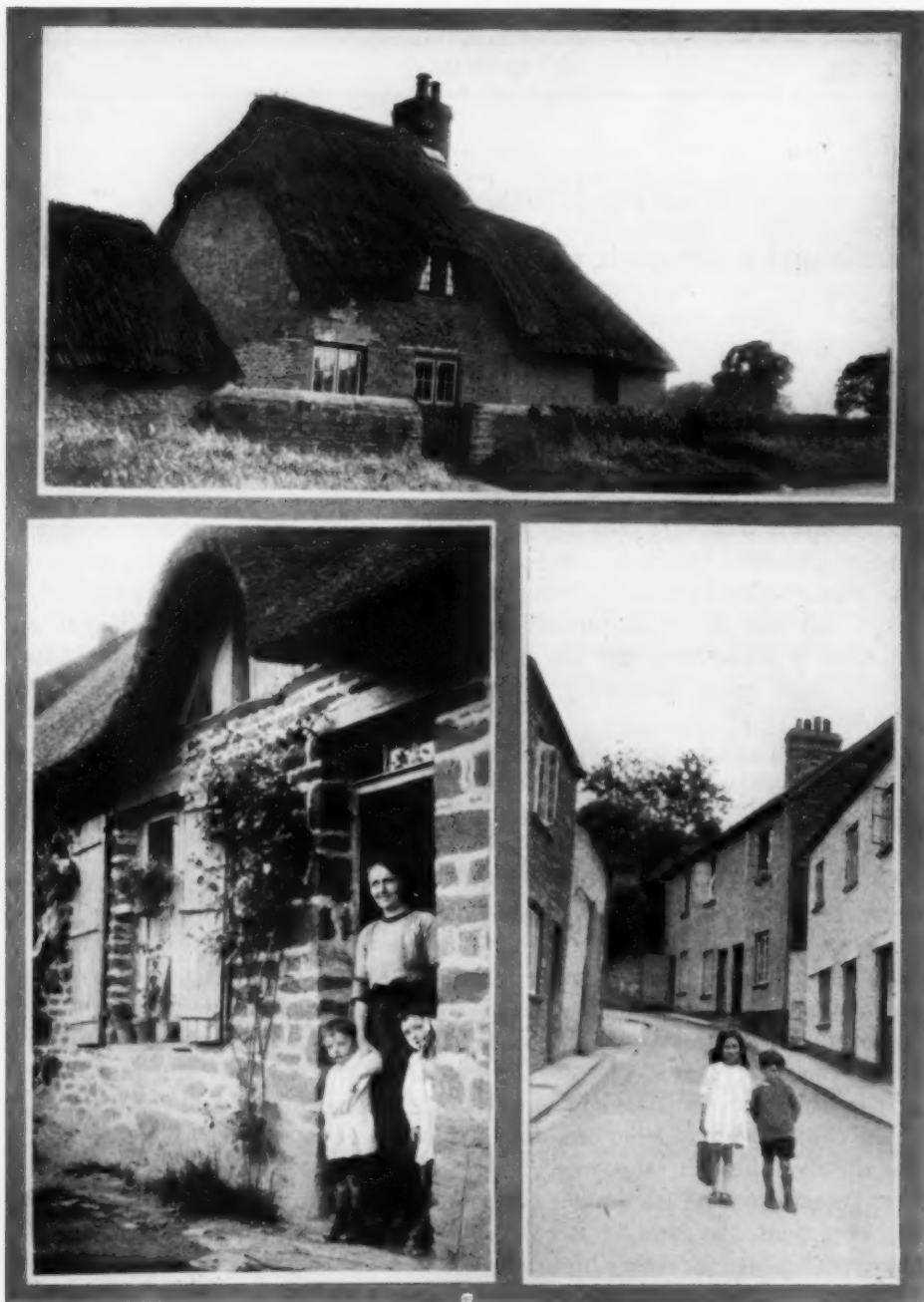
This little village creates a touch with medieval life of past centuries for the visitor today as no other town in England can. It conveys the atmosphere of an Elizabethan period with little homes and streetways and with nothing commonplace or ugly to mar the picture. It is the kind of little town that will make the artist and lover of the quaint homes of this world satisfied to stay a while and then want to stay longer.

In remote times, when Clovelly houses had no chimneys, only huge fire-places with an open hole in the roof, this western coast saw but little trade. The roads were poor, the great forests were infested with robbers and only those who could afford armed guards and coach-and-four could travel by land. Thus the little group of fisherfolk lived for centuries, going to Bristol when urgent

demand required, but with a difficult coast for navigation the people of Clovelly were little touched by the life of England.

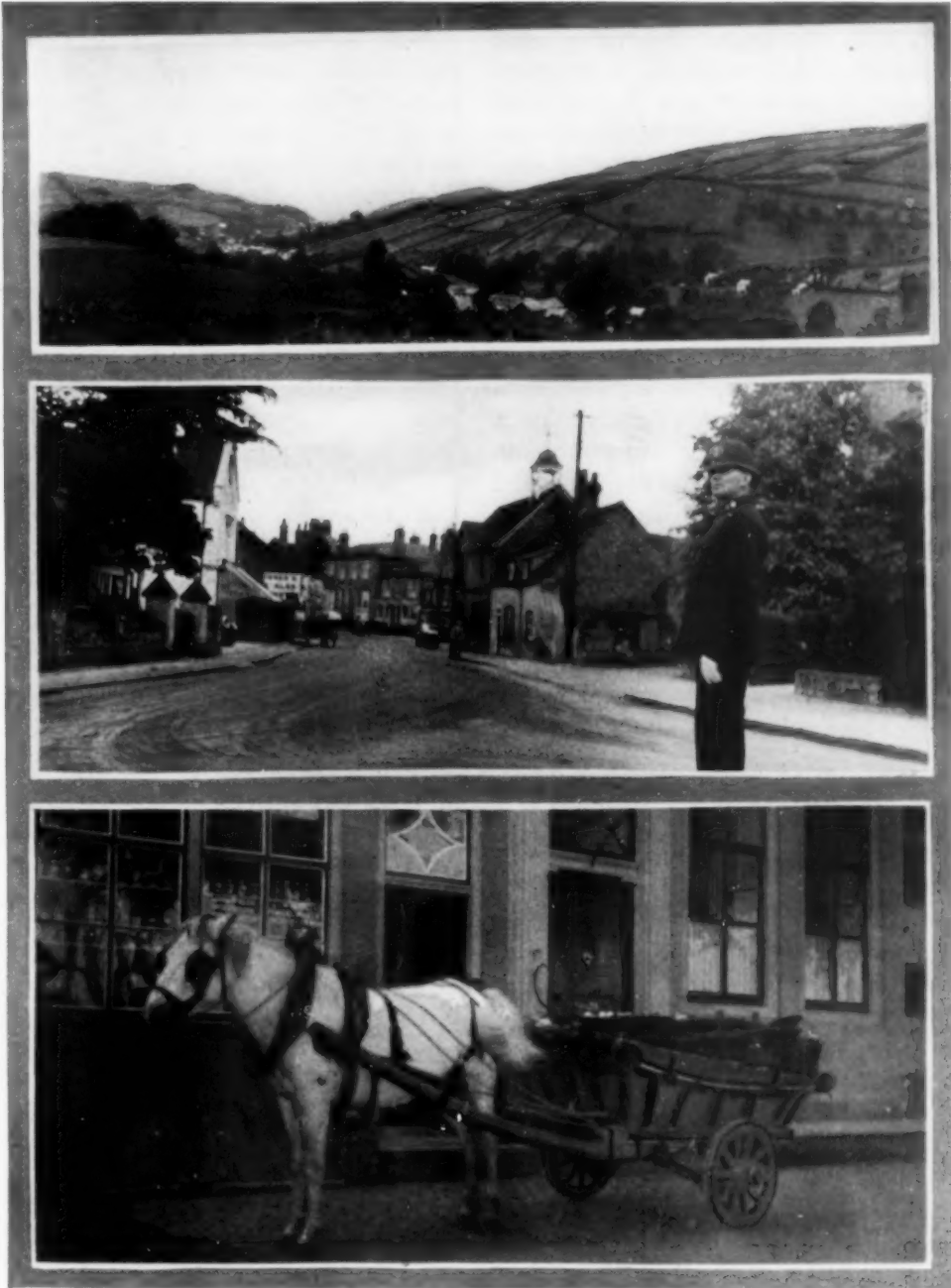
The men of Clovelly have been seafaring adventurers ever since there has been any Clovelly. Even as far back as 1147 men from Clovelly joined the Bristol sailors and crusaded to Lisbon, Portugal, to rescue Lisbon from the Moors and see the English ship chaplain become the first Bishop of Portugal. And Clovelly men were numbered among those who sailed with Cabot on his discovery of North America and the "dogs of Devon" who followed Drake included Clovelly. The village banked high on the verdured cliffside faces the sea, and as the young men grow up their whole outlook is the sea, and their life activity becomes the sea. For this reason today they are among the crews of the great liners flying the British flag found in the world's seven seas.

Clovelly, fortunately, is not a unique place found in a setting of bareness or a section without interest as may be the case sometimes in other countries. The whole country of Devonshire includes many other places of interest and to visit Devonshire in the spring of the year is a delightful panorama that no



THE DEVONSHIRE HOMES AND VILLAGE STREETS ARE PICTURES OF "HOMEYNESS" AND BEAUTY

The School Arts Magazine, May 1930



THE FIELDS OF DEVONSHIRE ARE LIKE HUGE MOSAIC PATTERNS DIVIDED BY HEDGES AND COBBLESTONE WALLS. THE ENGLISH CONSTABLES ARE MOST COURTEOUS AND ARE TO BE FOUND IN EVERY VILLAGE. BELOW IS AN ILLUSTRATION OF A DEVONSHIRE CART, ARTISTIC AND PRACTICAL IN DESIGN

The School Arts Magazine, May 1930

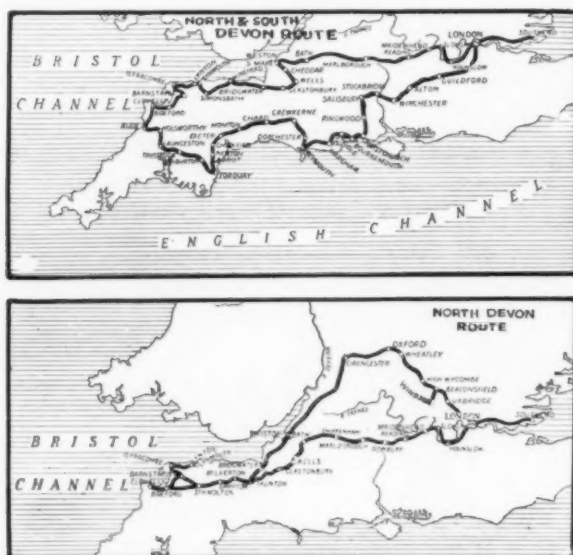
writer or artist can ever justly interpret. To know the peacefulness of a rural country, incomparable in any other country, one must see it—not hear about it. If you have imagined that green meadows enclosed with wild-rose-covered stone walls, and fluffy toy-like sheep, with thatched picture-book cottages, existed only on picture cards or in stage settings, you have a pleasant dream-come-true reality awaiting you when you ramble through Devon.

And when you ramble, if you wish to "do as the Romans do" you will do it in the English manner and ramble on a bicycle. Everywhere you will find bicycle clubs or lodgings in every Devonshire village which accommodates the bicyclist or traveler with food and lodgings at reasonable rates. And once the American traveler takes up that national English custom of four o'clock tea, he wonders how he has every previ-

ously lived through an afternoon without it. I firmly believe that if the United States could adapt the English custom of four o'clock tea, plus the after lunch siesta of the Spaniards, that the nervous complications of the Americans would disappear. I am sure that a super type of efficiency would be the result.

A good itinerary for a two-weeks' trip from London through North Devon is as follows: Maidenhead to Chippenham, Wells to Glastonbury and Taunton, Bampton to Bideford and to Clovelly. Then to Barnstaple and to Ilfracombe, next to Lynton and Lynmouth, Bath and Cirencester; Oxford with its college views and then to Beaconsfield. From Beaconsfield to Windsor Castle and Eton College through Hampton Court, Stoke Poges, and Runnymede of Magna Charta fame, back to London.

All along this route will be beautiful



TWO SUGGESTED TRAVEL ROUTES FOR THE ARTIST TRAVELER IN DEVONSHIRE



THE LITTLE DONKEY CARTS OF DEVONSHIRE REMIND ONE OF THOSE IN FRANCE AND ITALY

rural scenes irresistible to the sketcher. There will be pathways with delightful bits of seascape in the distance. There will be old rock walls and thatched roof farmhouses with long, low roof lines and gabled windows. There will be the fields all in varied colors of growing grains, separated by stone walls making a huge beautiful "crazy quilt" pattern over all the landscape. There will be the rosy-cheeked children and roly-poly sheep and quaint farmer's carts a-going to market to the villages where the streets are crooked and winding just as the paths which they once were, winding through the woods, before the houses grew up to make it a village. And the flowers grow everywhere and vines climb up the tallest trees and wild fox-glove just revel in growing their clustered spikes behind the stone walls and all along the way.

These are just a few of the beauties you will find on your trip to Clovelly and Lynmouth, the two delightful sea vil-

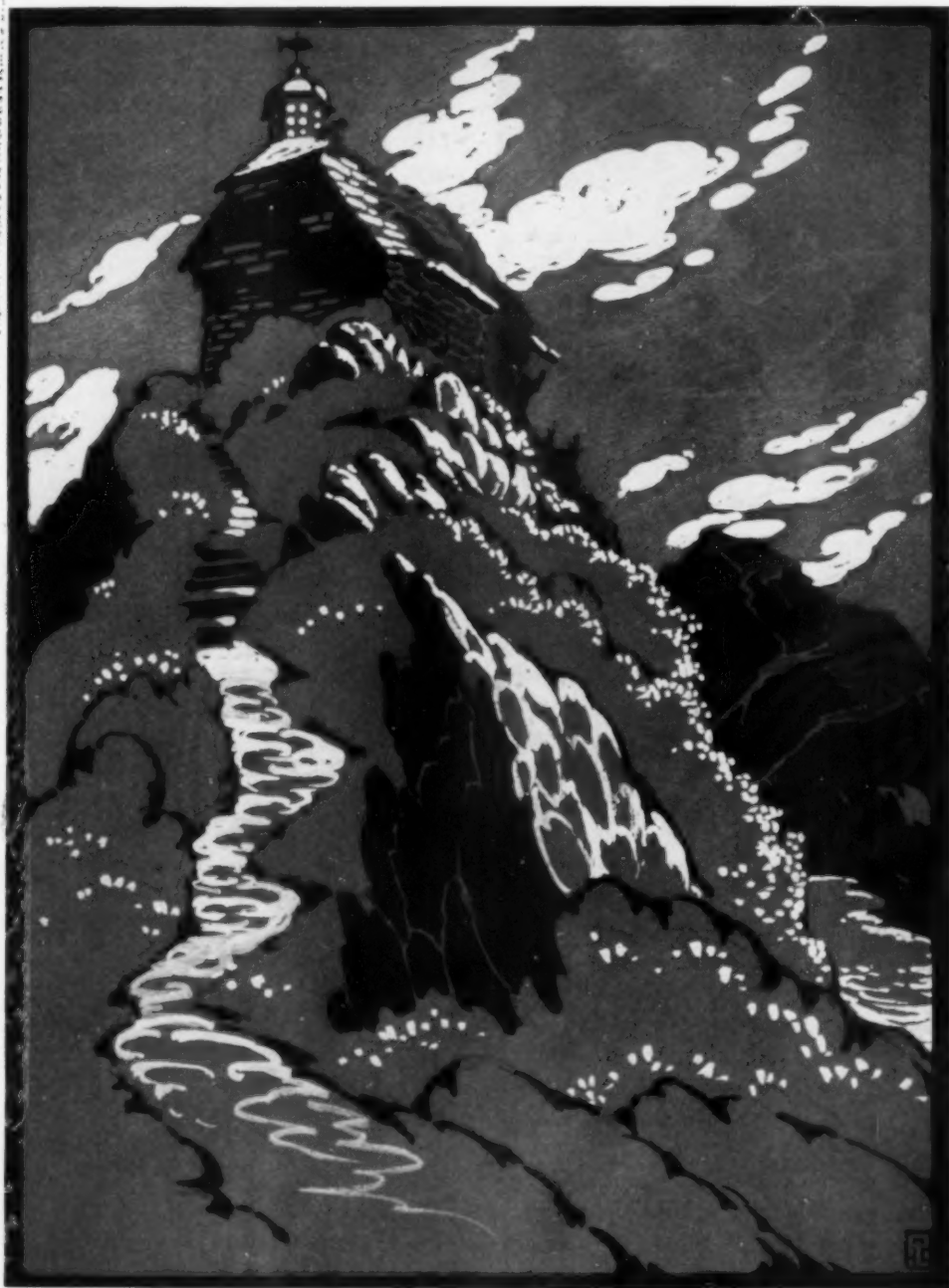
lages of Devon. To tell about the beauties of the great but peaceful cathedral at Wells or the quaintness of Taunton with its historical environment, or the King Alfred traditions of Glastonbury, or the seacoast interest of Ilfracombe, would each require another story. The fun of the trip is to find these things for yourself, for to know too much about where you are going, to my mind, robs the zest of discovery, if you have a discoverer's soul—and you are not normal if you do not.

If you wish a good trip to include both coasts of Devon, I suggest going south from Clovelly to Launceston and Torquay, then to Weymouth by way of Exeter and Crewkerne. From Weymouth to Wareham, Bournemouth and Christchurch, all English Channel ports are of much interest. The maps accompanying this article illustrate the routes suggested.

"The most exquisite village in England" as Clovelly is termed, may be



TWO WAYS OF GOING TO MARKET IN DEVONSHIRE



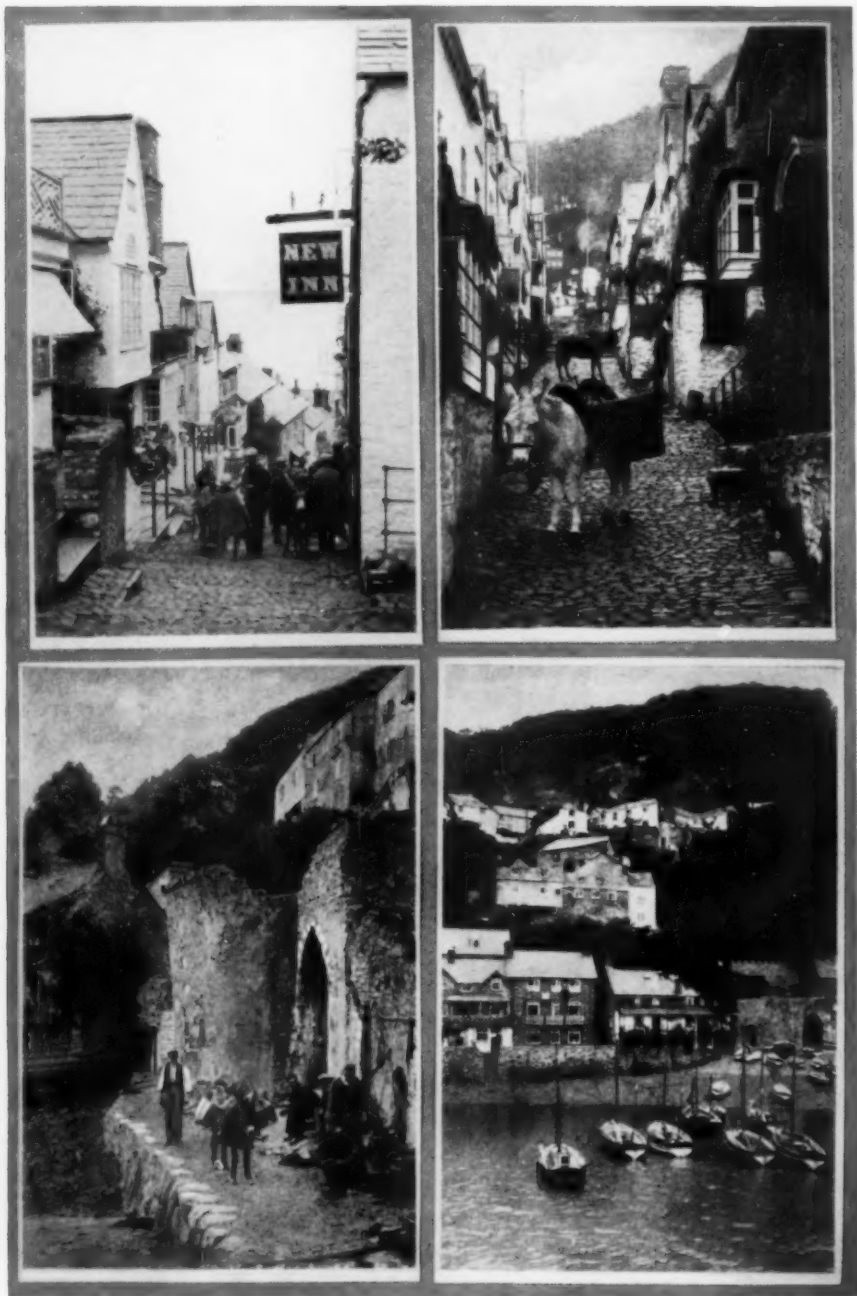
THE OLD LIGHTHOUSE AT ILFRACOMBE, DEVONSHIRE, ENGLAND, IS A LANDMARK OF BEAUTY AND A BUILDING OF INTEREST AS COMPARED WITH MODERN LIGHTHOUSES

The School Arts Magazine, May 1930



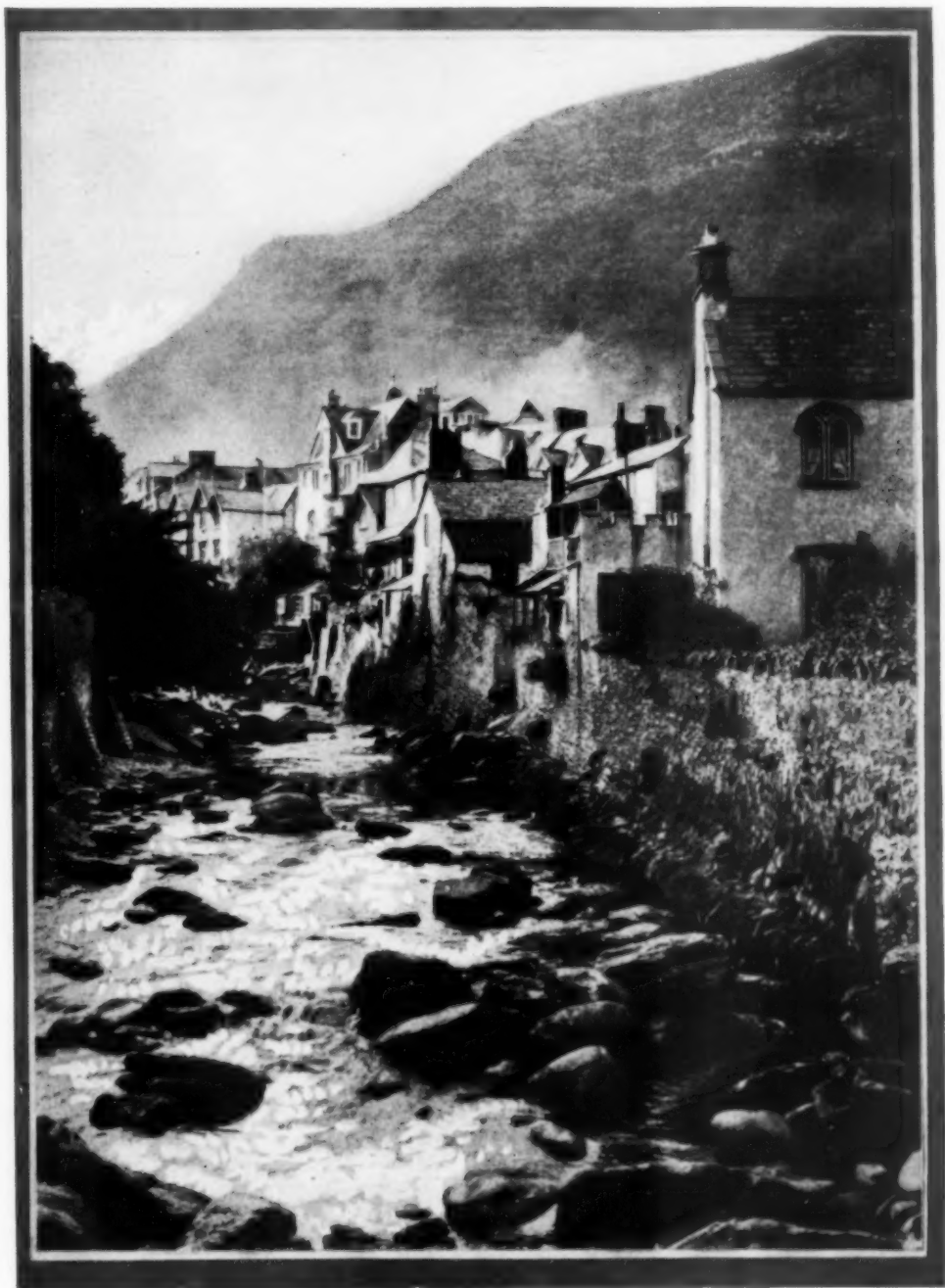
THE BOAT HARBOR AND HILLSIDE HOUSES OF CLOVELLY, ENGLAND, ARE PICTURESQUE, AND INCLUDE DOZENS OF SUBJECTS FOR THE SKETCHERS

The School Arts Magazine, May 1930



STREET SCENES AND HARBOR VIEW OF CLOVELLY,
THE ELIZABETHAN SEA TOWN IN DEVONSHIRE

The School Arts Magazine, May 1930



LYNMOUTH, IN DEVONSHIRE, IS A LOVELY VILLAGE NEAR
TWO STREAMS FLOWING FROM THE LORNA DOONE COUNTRY

The School Arts Magazine, May 1930



MANY THATCHED ROOFS AND STONE SHINGLED HOMES
ARE TO BE FOUND THROUGHOUT DEVONSHIRE

The School Arts Magazine, May 1930



THE WINDING LANES AND IRREGULAR STREETS OF DEVONSHIRE VILLAGES
ARE A TREAT TO ARTISTS WHO TIRE OF CHECKERBOARD CITY STREETS

The School Arts Magazine, May 1930



LYNMOUTH HARBOR FACES OLD INNS AND HOUSES OF CENTURIES' STANDING



A CLOVELLY DELIVERY SLED

reached by boat or by the coach road. By either route you will come upon a little village sprinkled upon the hillside, a hillside so up and down that the streetways are really stairways. Lilies, fuschias, roses, clematis grown in profusion, flowering vines everywhere, make walls and doorway coverings. No papers litter the street, no dust is to be found on the windows or porchway; no railroads or tramways or traffic noises anywhere. Just the soft clatter of the donkeys who pack the coal up from the harbor or carry the visitors from the harbor to the village or from the village down to the water. As you go down the main street you will meet this group of mild-eyed donkeys, all in a row, twitching their ears, turning into doorways, looking for a level spot to stand on. Or you may meet a round-faced lad pushing or guiding a sled with long handles on which baggage or produce is carried in Clovelly. This sled is propelled over

the pebbles (in America we would call them cobblestones) very easily, and gravity, if the direction is downward, supplies the "go."

On your trip into Devonshire you will rapidly become acquainted with Devonshire cream, for clouted cream and strawberries is the main attraction for those who appraise a country for its food novelties.

You will want to go down to the sea and sketch the old stone archway with its old remnant of tower. The donkeys in idle groups, the red-sailed fishing boats, or the little houses of Clovelly rippling down through the trees like a waterfall of toy houses, are other pictures worth carrying with you, mentally or in sketches.

The summer evenings are long twilights in Clovelly and folks are all peaceful folk who chat after the day's work, on each other's doorsteps. No prison, no offenders, for how can an environ-



THE OLD HARBOR AND LIGHTHOUSE AT ILFRACOMBE COULD TELL OF MANY SEA TRAGEDIES



THE CROOKED STREETS AND OLD SIGNBOARDS OF YE OLDEN DAYS STILL WAIT FOR VISITORS IN DEVONSHIRE

ment like Clovelly produce but contentment. The village is owned by one person who attends to all major alterations, keeping every building in harmony with its traditions of beauty, and so Clovelly continues a charming little sea village as it always has been.

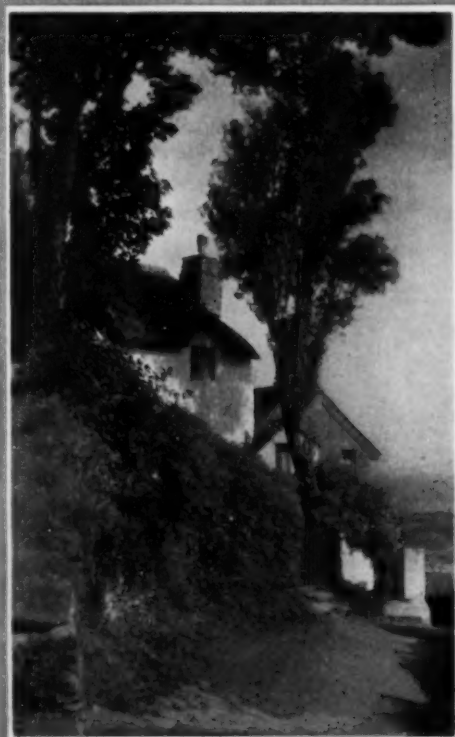
A little farther eastward on the Bristol Channel one comes to Lynmouth, a village nestled in a valley where two streams meet before they rush in one united waterway into the sea. In this moist valley, warmed by protecting hills from cold winds, vegetation grows wonderfully. On the cliffs above Lynmouth is the sister city, Lynton, a larger, bolder town, but each with interesting streetways and quaint houses. In Lynmouth down by the sea you can go into the little inn and find in this old thatched cottage a good example of the old house of Elizabethan days. Old hand-made beams, low ceilings, narrow stairways, little tuck-away rooms under the eaves, harmonize with the sea tales one hears in Lynmouth of smuggling days when this old inn harbored many sea folks who came and went on ventures bold. Too, Lynmouth and Lynton are connected with tales of land exploits as well as sea deeds, for every path from Lynton inward

leads to the land of "Lorna Doone," to the spots made famous by Blackmore.

Now these two sea villages or "treasure-coves" for the artist rambler are just samples of other picture nooks in Devonshire awaiting the art teacher or artist from America who looks for a holiday worth while. To those who think that honest picturesqueness is a thing of the past, let him but go to Ronda, Toledo, Cuenca, Palma or Cadiz in Spain; to San Gimignano, Assisi, Siena, Ravello, Ravenna, or Subiaco in Italy; Gruyeres, Thun, Lucerne, Interlaken in Switzerland; and Mont St. Michel, Carcassonne, Carnarneau, Avignon, Caen or Rouen, Dinon and many other towns in France; Middleburg, Alkmaar, Marken and Volendam and other cities of the Zuyder Zee and Holland; Rothenburg, Nuremburg, Dinkelsbuhl, Nordburg and towns of the Bavarian Alps in Germany; the villages of Czechoslovakia; the quaint towns of Belgium; the old, very old towns in Greece or other parts of the old world. They all hold a wealth of inspiration and new art enthusiasms for the artist who needs stimulation and encouragement in the great quest and crusade for beauty in everyday life.

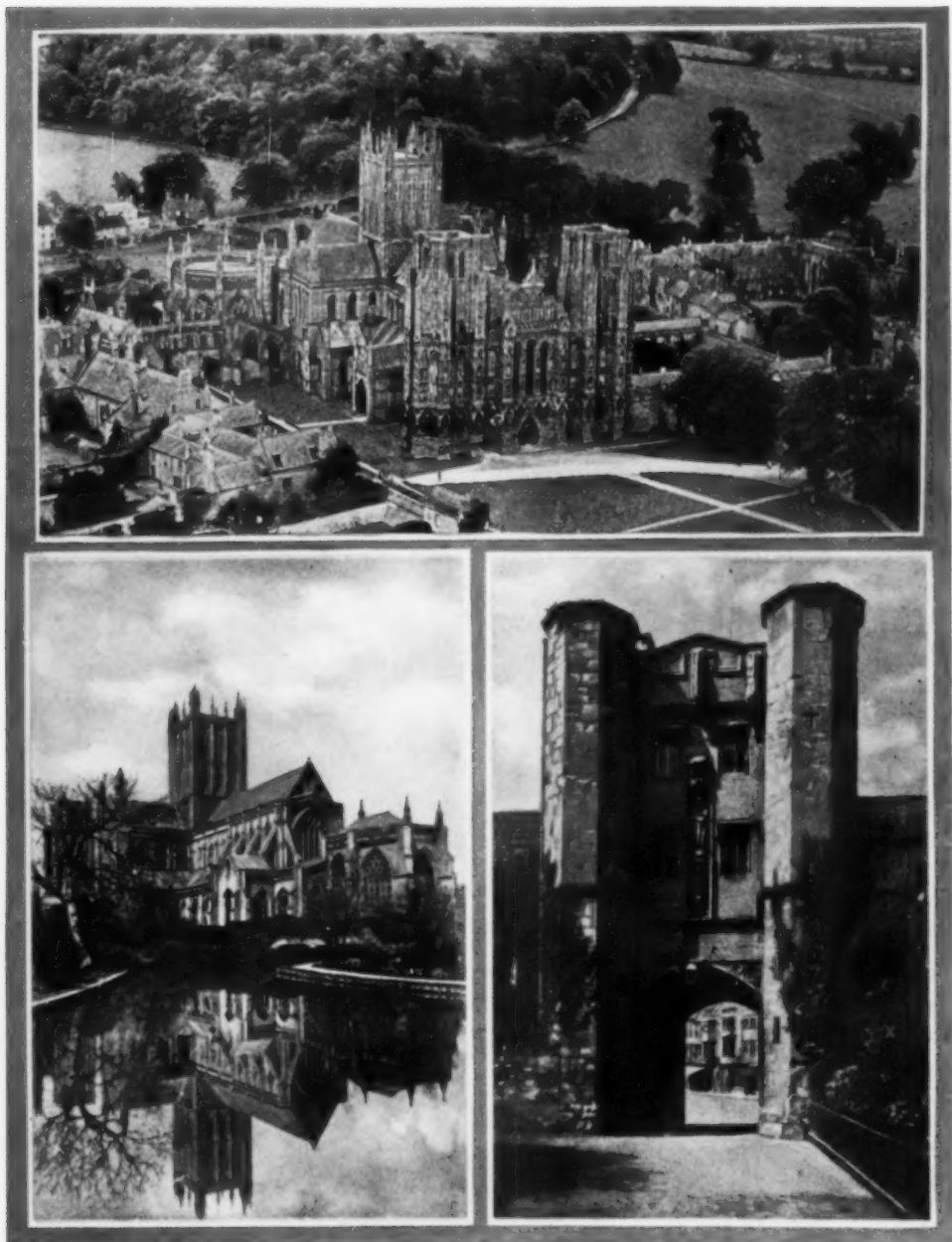


THE AUTOS OF CLOVELLY
"WHEN SHALL WE SEVEN MEET AGAIN"



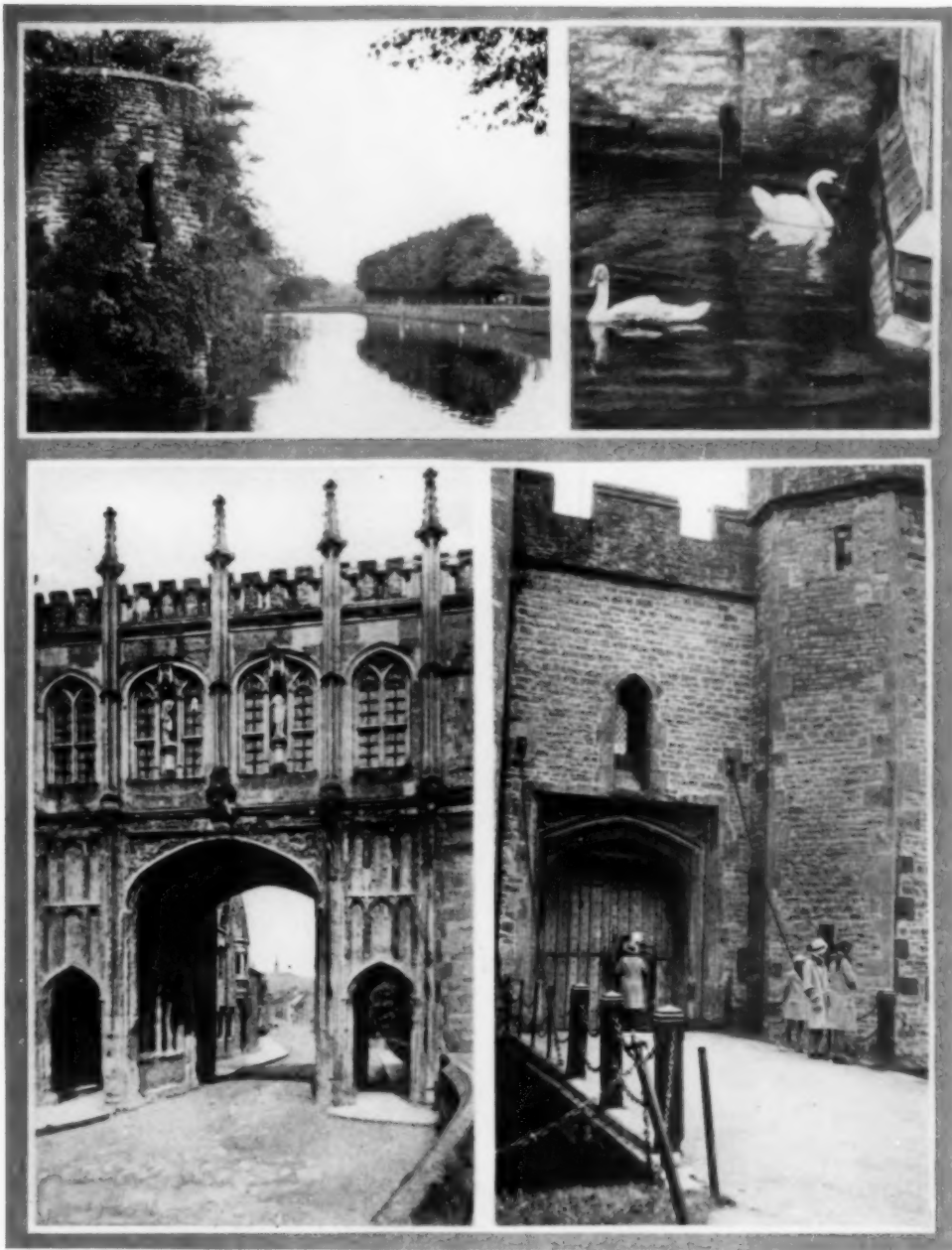
NO WONDER THE ENGLISH POETS WROTE VERSES OF THEIR CHILDHOOD HOMES

The School Arts Magazine, May 1930



THE CATHEDRAL AT WELLS WILL FULFILL ALL THE FONDEST HOPES OF
THOSE WHO EXPECT TO SEE A BEAUTIFUL BUILDING AND ENVIRONMENT

The School Arts Magazine, May 1930



THE MOAT AND THE SWANS AT WELLS CATHEDRAL, ENGLAND. THE SWANS PULL A BELL CORD FOR FOOD SIGNAL. BELOW IS A GATEWAY, DRAWBRIDGE AND PORTCULLIS AT WELLS CATHEDRAL

The School Arts Magazine, May 1930



FOR THOSE WHO ENJOY CIVIC BEAUTY, MANY IDEAS
WILL BE FOUND IN THE RURAL SECTIONS OF ENGLAND

The School Arts Magazine, May 1930

A Thousand Years of Parchment Making

JULIA W. WOLFE

New York, N. Y.

IN ENGLAND, in the town of Havant, there is an industry one thousand years old. Here sheepskins are turned into parchments, and no one can say in how many great libraries and museums in the world the services of the little stream on the edge of this town are preserved in the form of illuminated manuscripts, title deeds, freedoms of cities, and documents of every description.

It is no exaggeration to ascribe so much of the work of the Havant parchment factory to this stream. Those who work in the factory are the first to attribute the reputation of Havant parchment to its special properties, and it is significant that all attempts to create artificially the same chemical qualities in other waters have failed to accomplish what nature's magic has here provided free.

Parchment making is a slow and complicated process. For a week, water and lime are applied to the pelts to loosen the wool, which is then plucked out by hand. They are then soaked in a series of pits—"Pokes" is the technical word—for three or four weeks. The pits also contain water and lime in progressive strengths, and the pelts begin in the weakest. It will be seen already how important is the part that water plays. After three weeks of soaking they are taken out and laid on top of each other so that the lime may soak well in and fill them out, ready for fleshing.

Fleshing is carried out in exactly the

same manner and with exactly the same tools now as it was centuries ago, and is performed by laying the skin over a "beam" and scraping it with long downward strokes with a special knife that is in the shape of a semicircle with a double handle in which the base is set. The blade, which has a blunt edge, is the periphery of the semicircle. This process removes the greater part of the fat, and great skill and practice are required to peel it off in long strips without damaging the pelts.

After that, the pelt goes to the only modern appliance in the whole craft of parchment making—the splitting machine. It is a long, steel knife with a razor edge set between iron plates, adjustable by screws that grip the pelt. So accurate is this machine and so keen the knife's edge that tissue paper has actually been split by it. At Havant it only has to perform the comparatively simple task of separating the inner skin from the rest of the pelt, for it is the skin next to the sheep's back that is used for parchment. The remainder of the pelt nowadays is tanned into light leather, but before the splitting machine was invented, this part had to be scraped away and wasted.

Another layer of fat now has to be removed from the inner skin, and for this it is stretched on a wooden frame, with winding pegs at its edge. Strings from these pegs are fixed by slip-knots over little knobs of skin-scrapings round the edges of the skin. It is then

tightened by the winding pegs, washed thoroughly with hot water, and scraped with a double-handled half-moon knife.

The skin is then ready for drying, which is done in the open, but not, for preference, in strong sunlight, after which it comes inside again and has its back smoothed with a wire-edged knife. To remove the last traces of grease, it is painted with a mixture of soda and whitening-ash, and put into a hot room, called the "stove," for drying. When dry, the soda, ash, and whitening are washed off with warm water, the parchment is given a last polish with some pumice stone, then put to dry once more in the open air.

The result is something quite beautiful—vellum of translucent pearly whiteness, unmarred by any spot or stain or mark, soft, smooth, and easy to write upon, but indestructible for ages.

The medieval atmosphere one would expect to find in this ancient factory pervades the place. There is no roar and bustle of machinery, but only the unhurried, silent skill of craftsmen taking pains with a task that calls for patience and much individual attention. A big truck came with skins while we were there. The quietness, the little running brook, the old wooden building,

and the grave faces of many old men as they bent over work which some of them have done since childhood, all seemed to combine here into something corporate, and it would have been easy to imagine oneself back in a guild of craftsmen of another age. They told that there is a shortage of young men willing to work here. Apprenticeship is the difficulty. It is work that takes some years to master with proper skill; and once mastered, it will yield a maximum wage of about thirty dollars a week.

But it is hard to believe that there can be no way out of the difficulty, for there are not many parchment factories left, and it is an industry in which machinery cannot compete, nor are a great number of hands employed. Demand from America is also increasing, where parchment is being used more and more for university certificates and diplomas, and high prices are paid.

England is also finding difficulty in getting skins, for so much of their meat is imported. Skins for parchment making must be absolutely fresh or their texture is spoiled. There is difficulty, too, during the summer because the sap then remains in the skin instead of running through the wool, thus causing speckled parchment.

Old Parchment

The sky
Is that beautiful old parchment
In which the Sun
And the Moon
Keep their diary.

But to feel it,
One must be an apostle
One who is more than intimate
In having been, always,
the only confidant—
Like the earth
Or the sea.

To read it all,
One must be a linguist
More learned than Father Wisdom,
And a visionary
More clairvoyant than Mother Dream.

—Alfred Kreyenborg

"Beauty Draws More than Oxen"

The Story of Liberty's New Shops in London

PEDRO J. LEMOS

Editor, The School Arts Magazine

IN THIS age of high powered advertising and publicity, the great power of attractive homes for displaying merchandise is often forgotten. While newspaper and the printed page as publicity means are valuable, the finely designed store or shop or factory with artistic but restrained enrichment and proper environment is a permanent, ever-drawing advertisement. The building of attractive sales centers has recently taken a prominent place in the commercial life of great and small cities the world over, thereby bringing beauty into the centers where beauty is most needed.

The above title, a motto used by Liberty, has demonstrated its truth by the thousands of visitors drawn to Liberty's through its beautiful building. No artist or traveler visiting London has seen the art interests fully if he has not seen Liberty's. Aside from the replete architectural features of interest on the exterior of the building, to visit the interior is alike to visiting the bazaars of the orient where the magnificence of beautiful individually created handicrafts of every textile type are displayed.

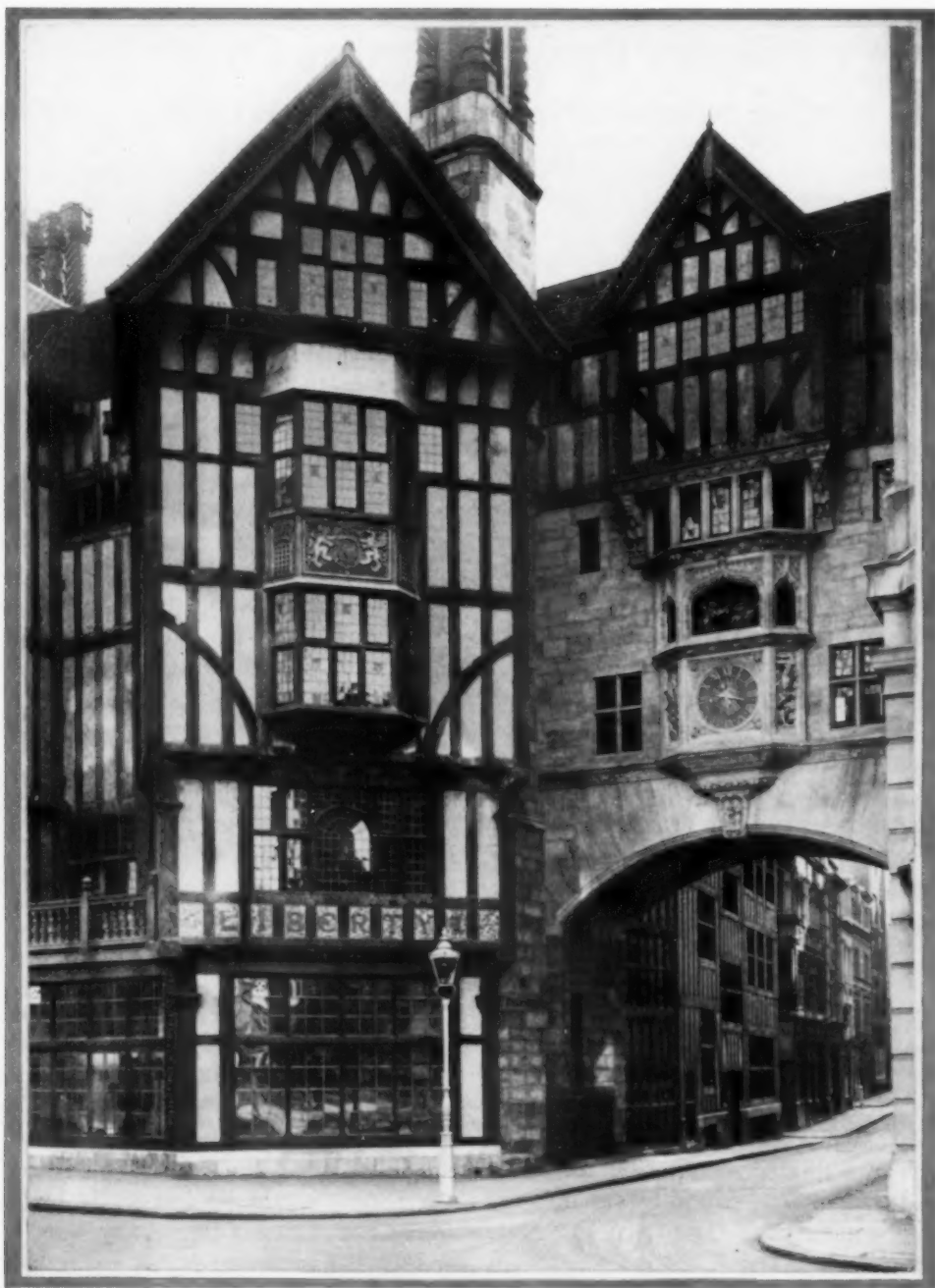
The following description has been courteously sent to me by the Liberty management for THE SCHOOL ARTS MAGAZINE. The accompanying illustrations are also contributed by them. If the Chinese proverb that one picture is worth ten thousand words holds good,

we have then in this article through its illustrations, a most voluminous article presented in a brief form easily read and without the fatigue of a lengthy-worded article. Such is the power of art.

Nearly fifty years ago the late Sir Arthur Liberty, encouraged by his friends Whistler, Rossetti, Burne-Jones, Godwin, Watts, Albert Moore, Leighton and Alma Tadema (who were anxious that someone should produce soft-colored, clinging fabrics in place of the garish and harsh material of the Victorian age), opened a little shop at 218 Regent Street.

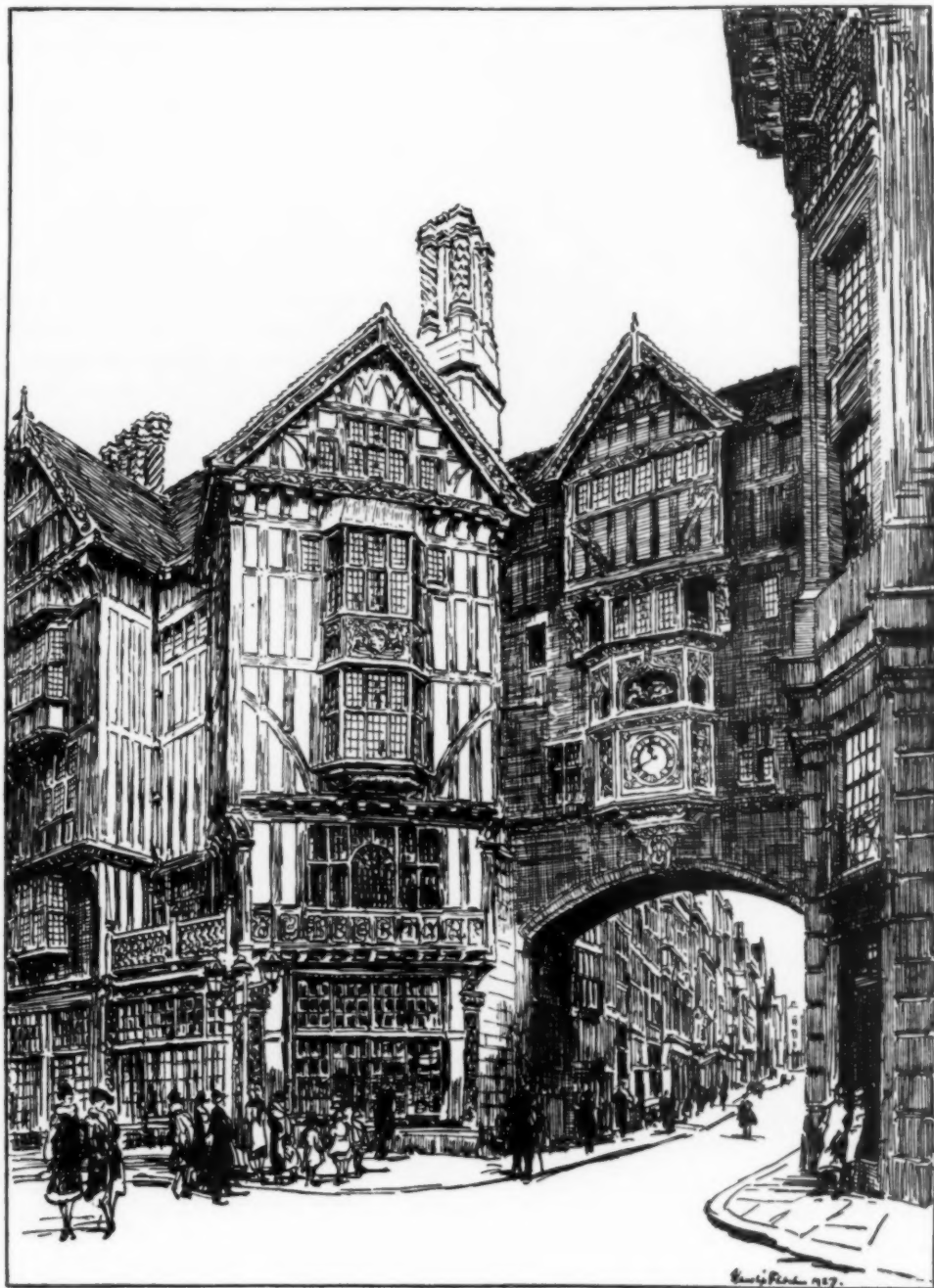
As the business grew, neighboring houses were taken, walls and staircases were removed or altered, and, in making these alterations, Arthur Lasenby Liberty (as he then was) always strove to introduce a Tudor feeling, which gave to Liberty's old and rather inconvenient premises a curious charm and an atmosphere of home.

The Office of Woods, Forests, and Land Revenues was committed to Regent Street, being rebuilt in the Renaissance style. Liberty's were afraid of losing the atmosphere of their old shops, and felt that the character of the houses would be lost if its home were to be in one of those lofty, marble and gilt departmental stores, admirable, no doubt, in serving the purposes for which they were being erected but, it was feared, not sufficiently distinctive



LIBERTY'S SHOPS IN LONDON, BUILT IN ELIZABETHAN STYLE, IS ONE OF THE WORLD'S FINEST EXAMPLES OF BEAUTY IN COMMERCE

The School Arts Magazine, May 1930



THIS IS AN ARTISTIC PEN SKETCH OF THE VIEW SHOWN ON THE OPPOSITE PAGE.
THE TWO PAGES ARE A WORTH-WHILE STUDY FOR THE STUDENT OF ILLUSTRATION

The School Arts Magazine, May 1930



THE ENTRANCE WAYS TO LIBERTY'S ARE ARTISTIC INVITATIONS TO THE INNER BEAUTIES OF THE BUILDING

to house the particular trade of "Liberty's."

For nearly fifty years sentiment and dislike of leaving their old home decided them to compromise by rebuilding in Regent Street in the Renaissance style required by the authorities, and by erecting on their own freehold land adjoining in Argyll Place a building in the style of the days of Henry VIII and Queen Elizabeth; a building which would express their own ideals, give room for expansion at a reasonable cost, and enable them to show their goods in rooms of a height and kind in which people are in the habit of living, and

where dress and decoration can be seen in their proportion and judged on their true merits.

"Liberty's" (Argyll Place)—the old English building—is now joined up to the Renaissance building in Regent Street by a three-storied bridge and a subway.

The Tudor period is the most genuinely English period of domestic architecture. Elizabeth's reign expressed, more fully than any other, the English mentality and assimilation of new ideas that had percolated from Italy through France and Flanders to England.

There is a glamour about the lavish and stirring days of Henry VIII and Queen Elizabeth; while the sight of red-tiled gables and carved barge boards, of hanging balconies and leaded casements, is essentially English, and brings to the mind a picture of those bygone days when the ancient guilds of the craftsmen and the merchant adventurers displayed, in the beautiful gabled buildings of old London, the productions of their handicrafts and the treasures for which they sailed so far and endured so much.

It is a vain thing always to try to be original. It is impossible to do anything that does not remind us of something that has been done before. What should, and can, be done is to develop and to expand the thoughts of our forefathers, and so long as what is done is honest craftsmanship, and not pure mimicry, art in general, and the principles on which our predecessors worked in particular, will be helped.

The scale and setting of Liberty's is essentially domestic, and it will be noticed that the motive of design has been a series of shops—a Chester "Row"—rather than a single great pile.

There is unity and there is balance, but there is also a pleasing diversity. The craftsman has been allowed his fling. There is no repetition of the same ornament; there is ever the freshness of new discovery.

The timber, oak and teak, has been taken from two old "three-decker" men-of-war (H. M. SS. *Hindustan*—for a long time one of the two old wooden walls which formed *The Britannia*, at Dartmouth, and H. M. SS. *Impregnable*—to build her three thousand and forty oaks, each a hundred years old, were felled in the New Forest). Some of the timbers were seventeen inches square but the bulk of those used were fifteen and twelve inch square balks with adzed faces. The external timber, all mortised, tenoned and pegged, is filled in and backed with brickwork,

and in many places there are double or cavity walls.

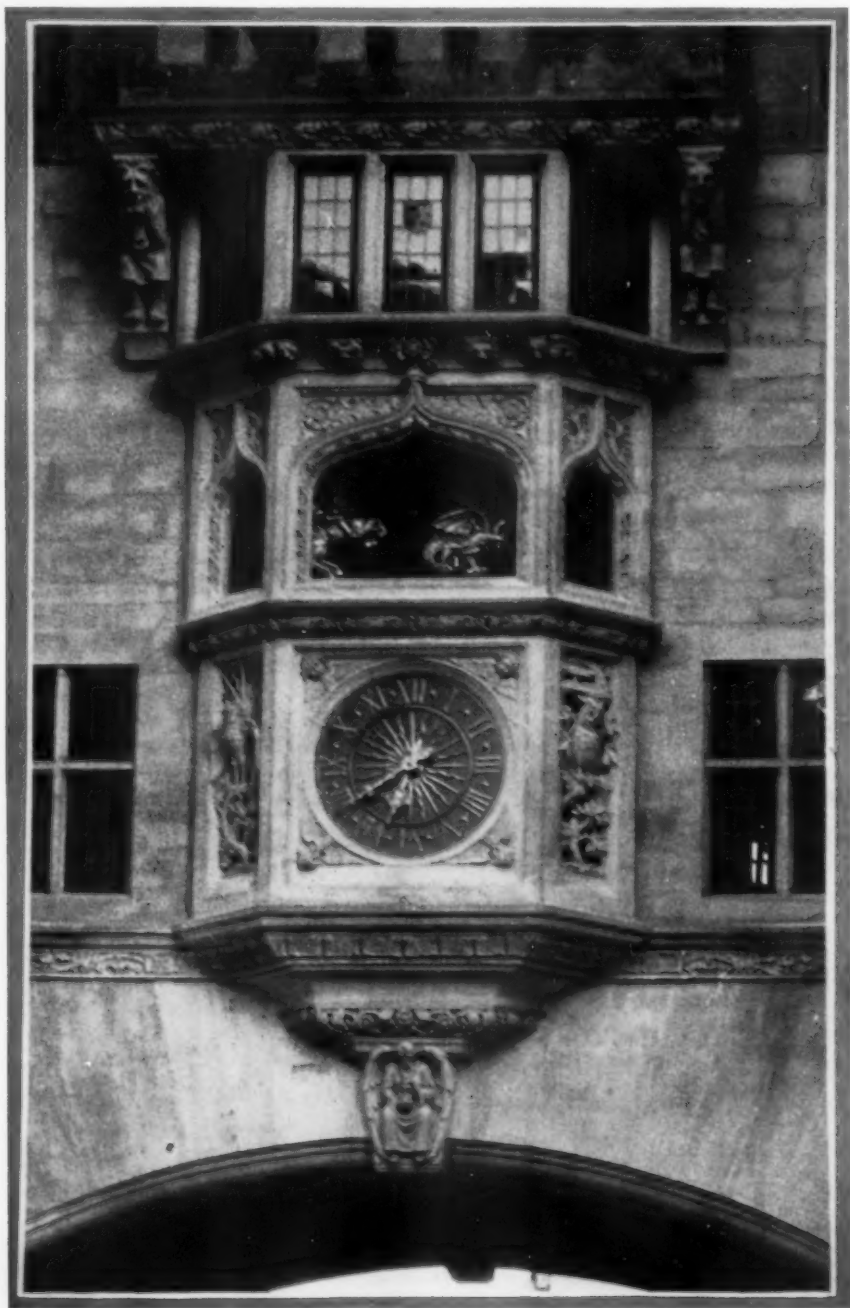
The exterior carving has been cut in the teak from the two old battleships, and the craftsmen, who have carried out their work on the actual site, have achieved that "something" which it is impossible to get from men who are obliged to do their work in the efficient, but soulless, factory of our times.

The stonework is Portland—the quarry of London, past, present and to come. The blocks have never been sawed, but are chisel-worked right from the quarry face, and this gives the texture which it is impossible to impart to sawed stone.

Amongst other beautiful and interesting details are the brick chimneys, the hand-made roofing tiles, the Herefordshire stone slabs on the entrance

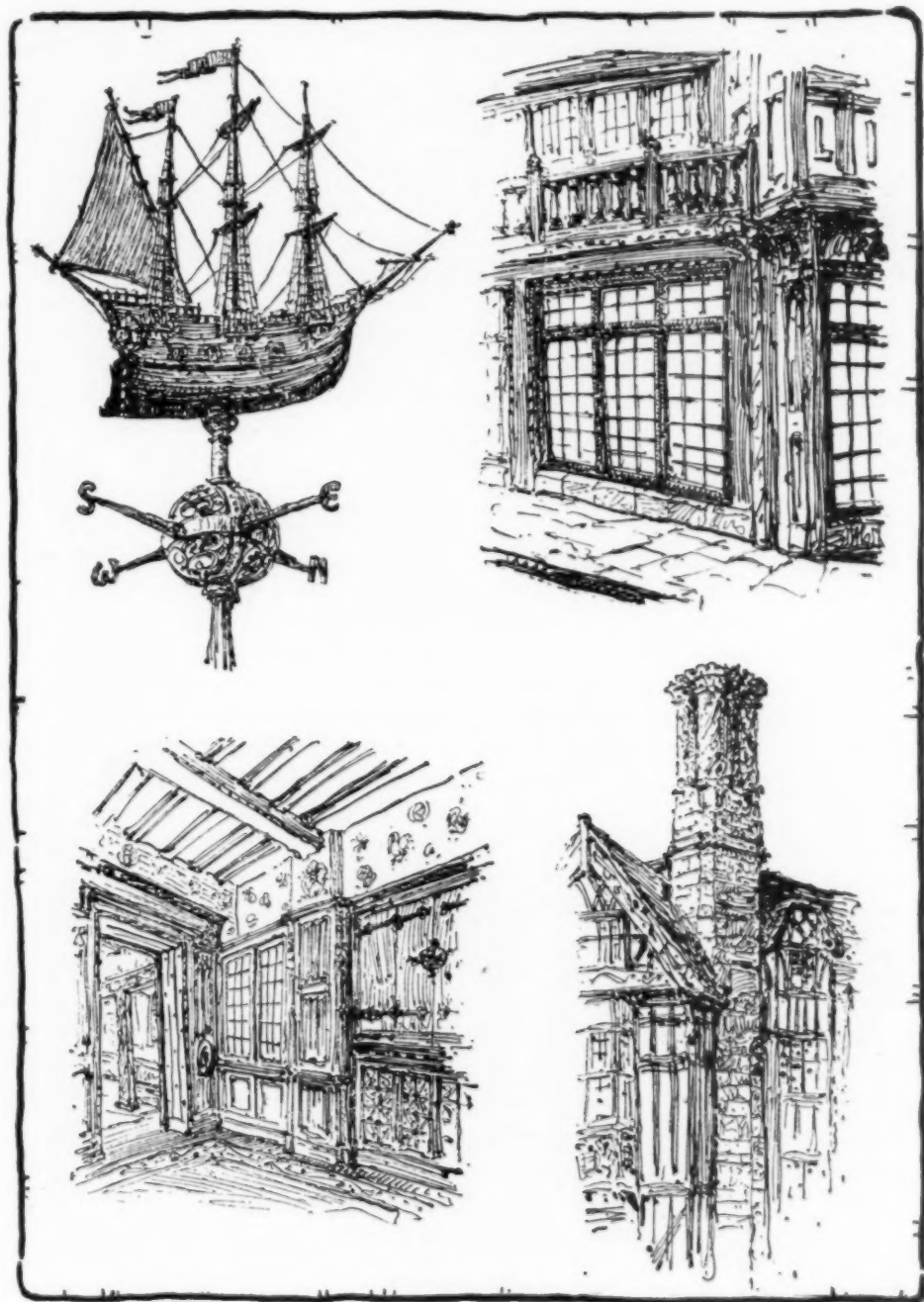


THE ENTIRE BUILDING HOUSING LIBERTY'S SHOPS IS AN ARTISTIC UNIT, AND EACH SEPARATE PART IS A PART OF THE WHOLE



THE CHARGING KNIGHT, ST. GEORGE AND THE DRAGON PLAY THEIR PART, ATTRACTING MANY VISITORS DURING THE NOON HOUR TO THIS OUTDOOR SCENE EVERY DAY AT LIBERTY'S CLOCK ARCH

The School Arts Magazine, May 1930



A MODEL OF THE "MAYFLOWER" IS THE WEATHERVANE AT LIBERTY'S. LEADED GLASS WINDOWS, BEAMED CEILINGS AND CARVED STONE CHIMNEYS ENRICH THE BUILDING

The School Arts Magazine, May 1930

porch, the lead gutters and rain pipes (made in the true old traditional way) and the leaded windows, with their little painted pictures on glass.

High above the main entrance is, of gilded copper, as faithful a model of the *Mayflower* as can be made. Small as it looks from below, it is more than four feet high and weighs over a hundred-weight.

The main entrance to the building opposite Argyll Street and visible from Oxford Street, leads through a large oak-screened vestibule into a central gallery, open from the ground floor to the roof, and on either side of this are similar galleries.

Interest and beauty abound in the varied treatment of the details in the panelling and balustrades, in the oak stairs with solid steps, in the tiers of deep galleries about open wells, covered with heavy hammer beam roofs and rich with linen fold and other carving, and in the fibrous plaster enrichment to the friezes and ceilings.

In designing the wood carving, the object has been to follow the principles governing the lines and forms designed by the carvers of the Tudor period of architecture, but not actually to copy the work done by them.

Even in those items which have most nearly approached to the carver's work of the 16th century, it will be obvious to all who understand the Craft of the

Wood Carver that this work was executed in the 20th century. But it will be noticed in much of the carved ornament that, although it would not look out of place or give a discordant note if it were put into a genuine Elizabethan house, yet it is different from any designed by Tudor workmen. And this is the right principle in which architectural work should nowadays be carried on.

At the extreme west (or Regent Street) end of the western gallery is a wide open staircase of oak, enriched with beautiful carved posts and pierced and carved paneled balustrades.

The deck timbers of the old men-of-war are now the floorings of the building, and so, at last, have reached a peaceful and permanent harbor.

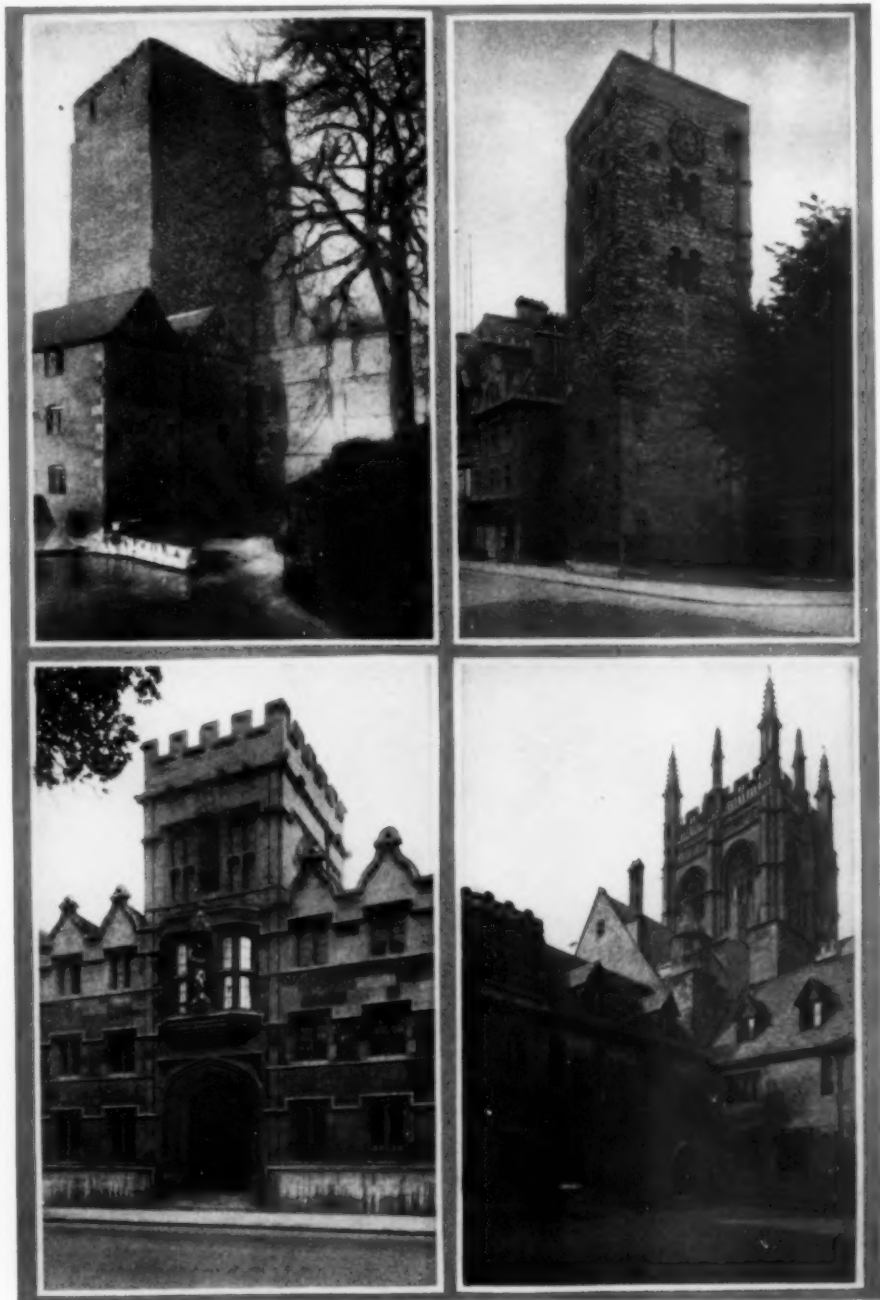
The heraldry exhibited in the decoration of the building has been chosen for the sake of the opportunity of introducing rich color effects.

On the gable facing Regent Street are the arms of Queen Elizabeth; on the entrance door the arms of Henry VIII's six wives are grouped together, perhaps for the first time in history.

In the roof of the east central gallery there are six shields, those on the south side, reading from east to west, being the arms of Ben Jonson, Sir Thomas More and Sir Philip Sidney; and those on the north side, reading from east to west, being the arms of Bacon, George Herbert and Shakespeare.

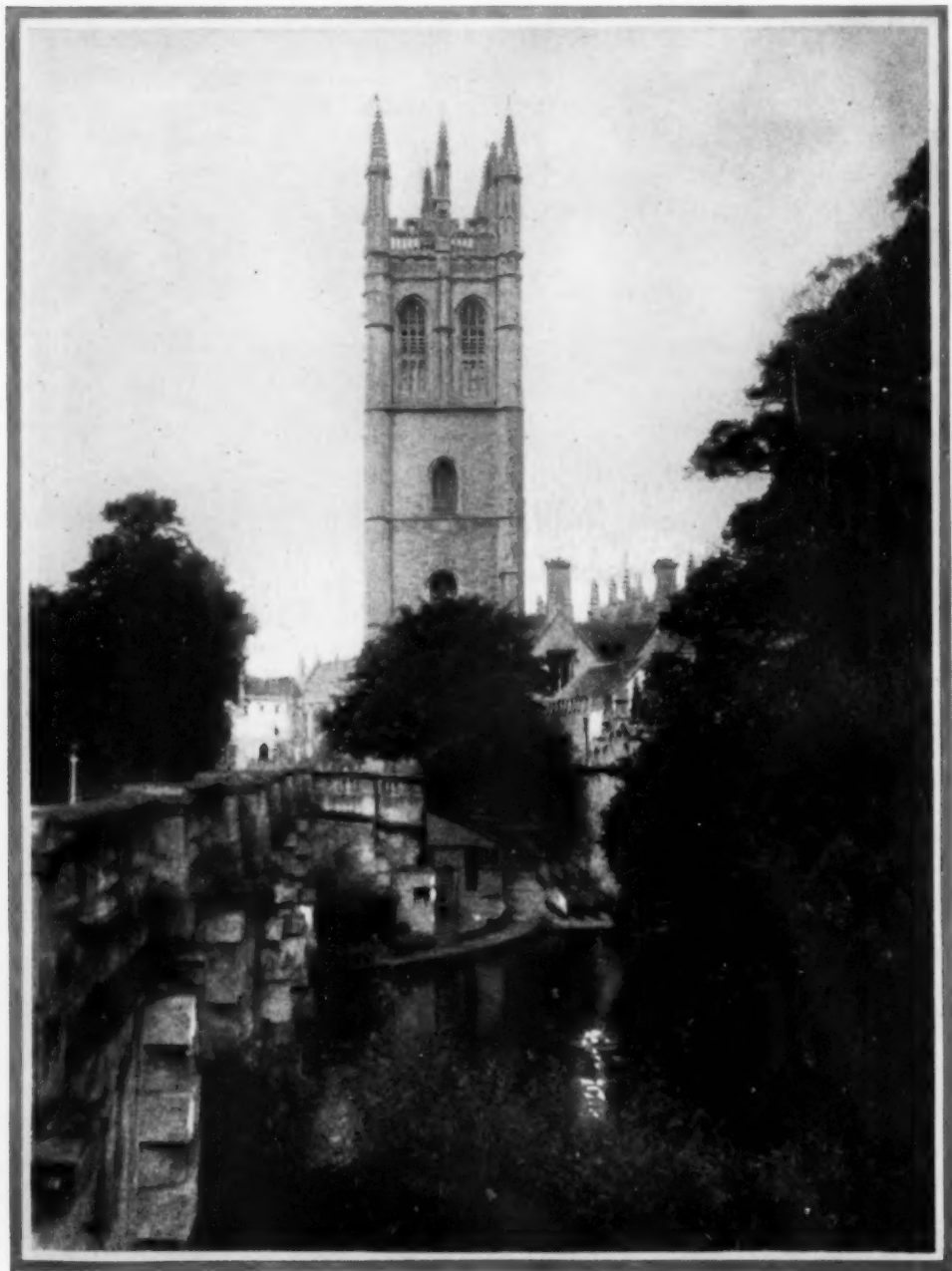
BEAUTY MUST COME BACK TO THE USEFUL ARTS AND
THE DISTINCTION BETWEEN THE FINE AND THE
USEFUL ARTS BE FORGOTTEN

—Emerson



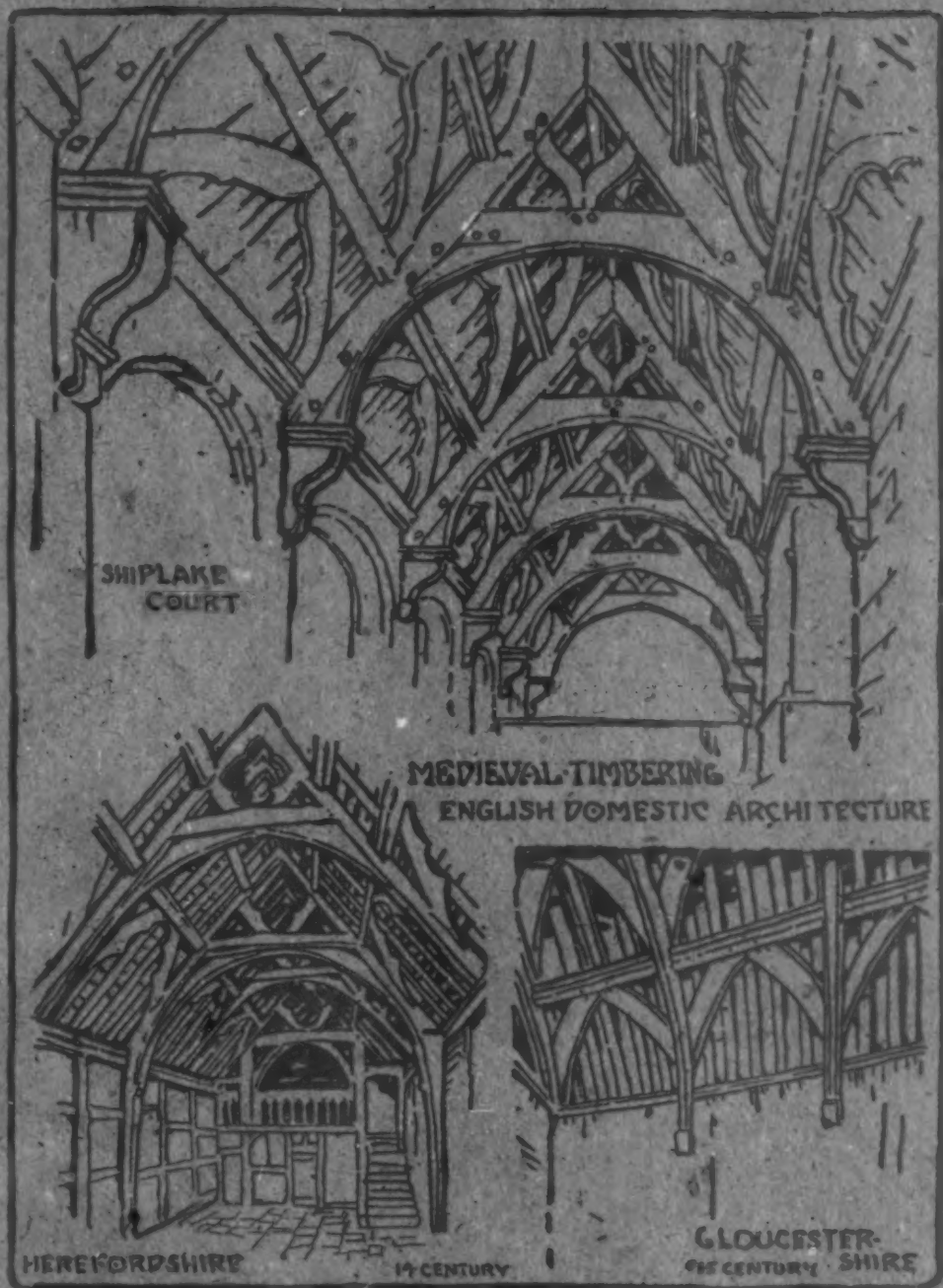
THE OLD TOWERS AND THE NEWER TOWERS AT OXFORD UNIVERSITY, ENGLAND
ARE STUDIES IN ARCHITECTURE FOR THE VISITING ARTIST OR STUDENT

The School Arts Magazine, May 1930



MAGDALENE TOWER, THE RIVER AND BRIDGE AT OXFORD

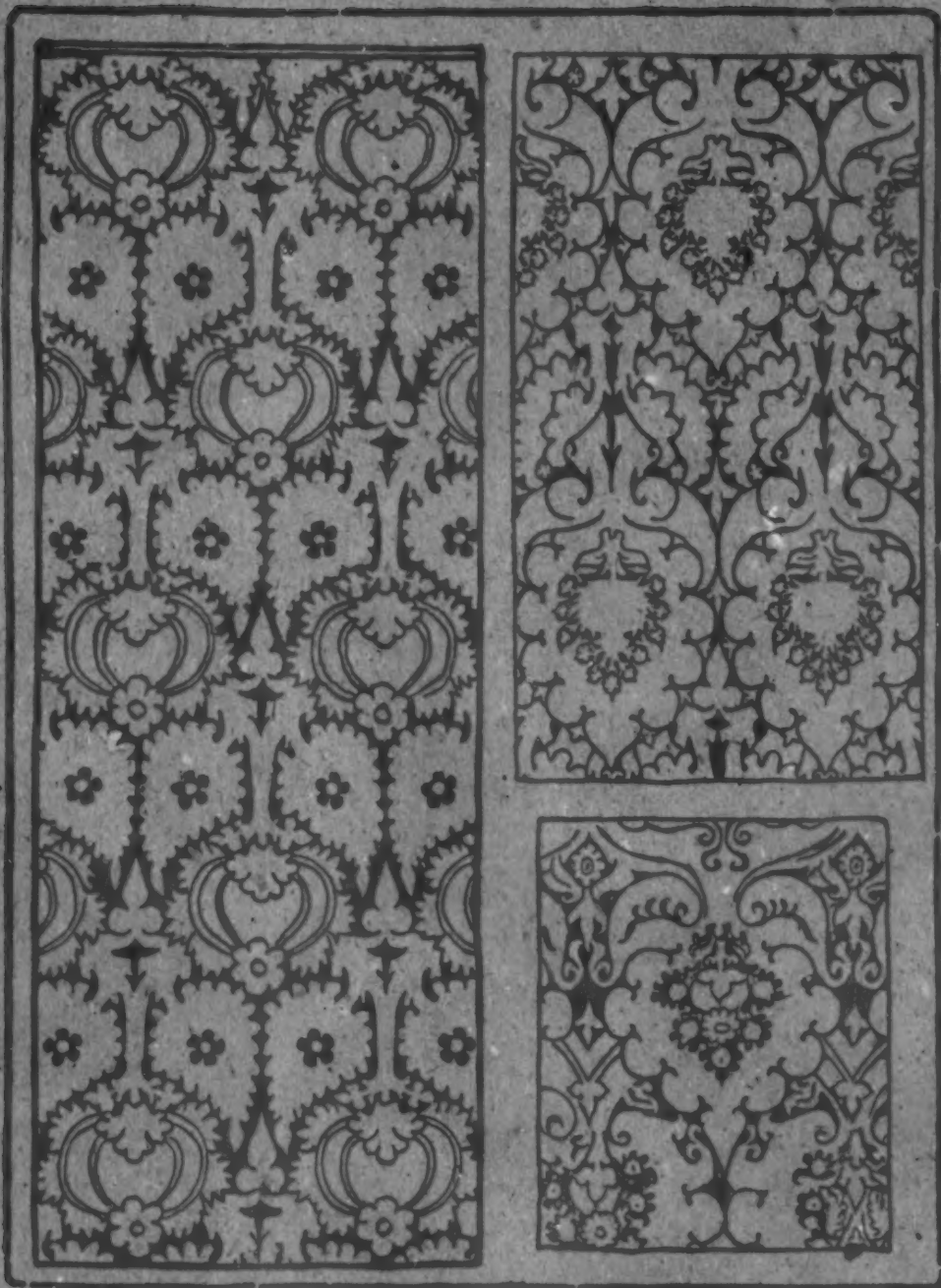
The School Arts Magazine, May 1930



The timbered roofs of Old English
Medieval buildings are a delight to
artists and architects

The School Arts Magazine, May 1900

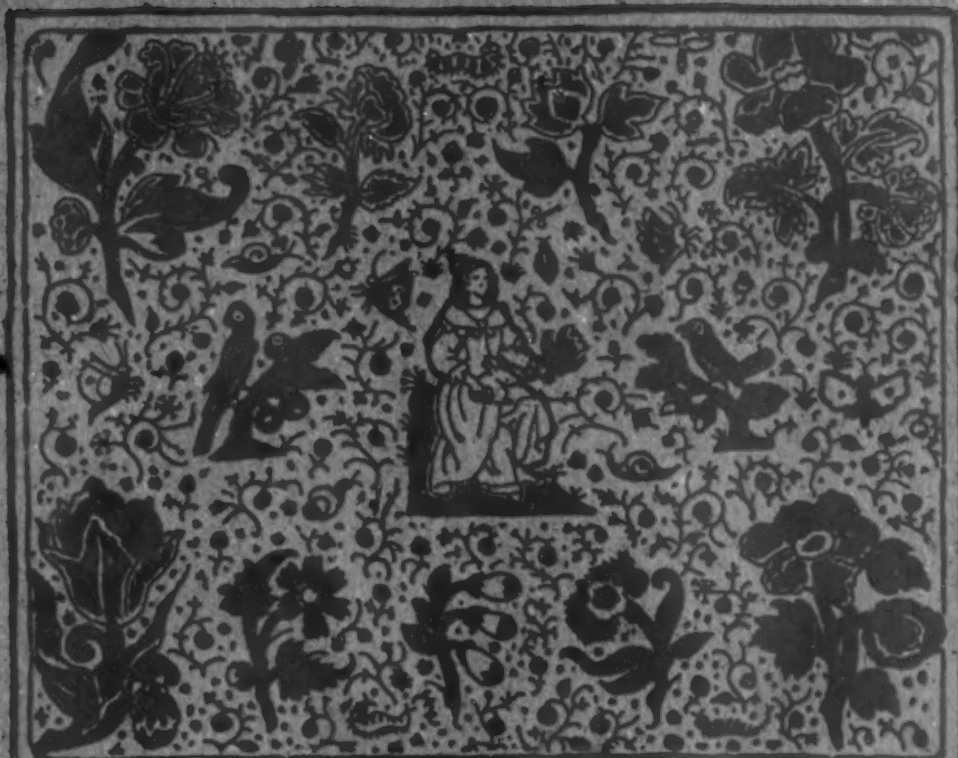
PLATE I



English tapestry designs are well known
for their excellent textile qualities.
William Morris and his group stimulated
the beauty of English handicraft

The School Arts Magazine, May 1930

PLATE 2



ENGLISH NEEDLEWORK



Old English needlework are beautiful
examples of handicraft

The School Arts Magazine, May 1930

PLATE 3



The beauty of Old English roofs has
been used for home building in many
other lands of the world

The School Arts Magazine, May 1922

PLATE 4

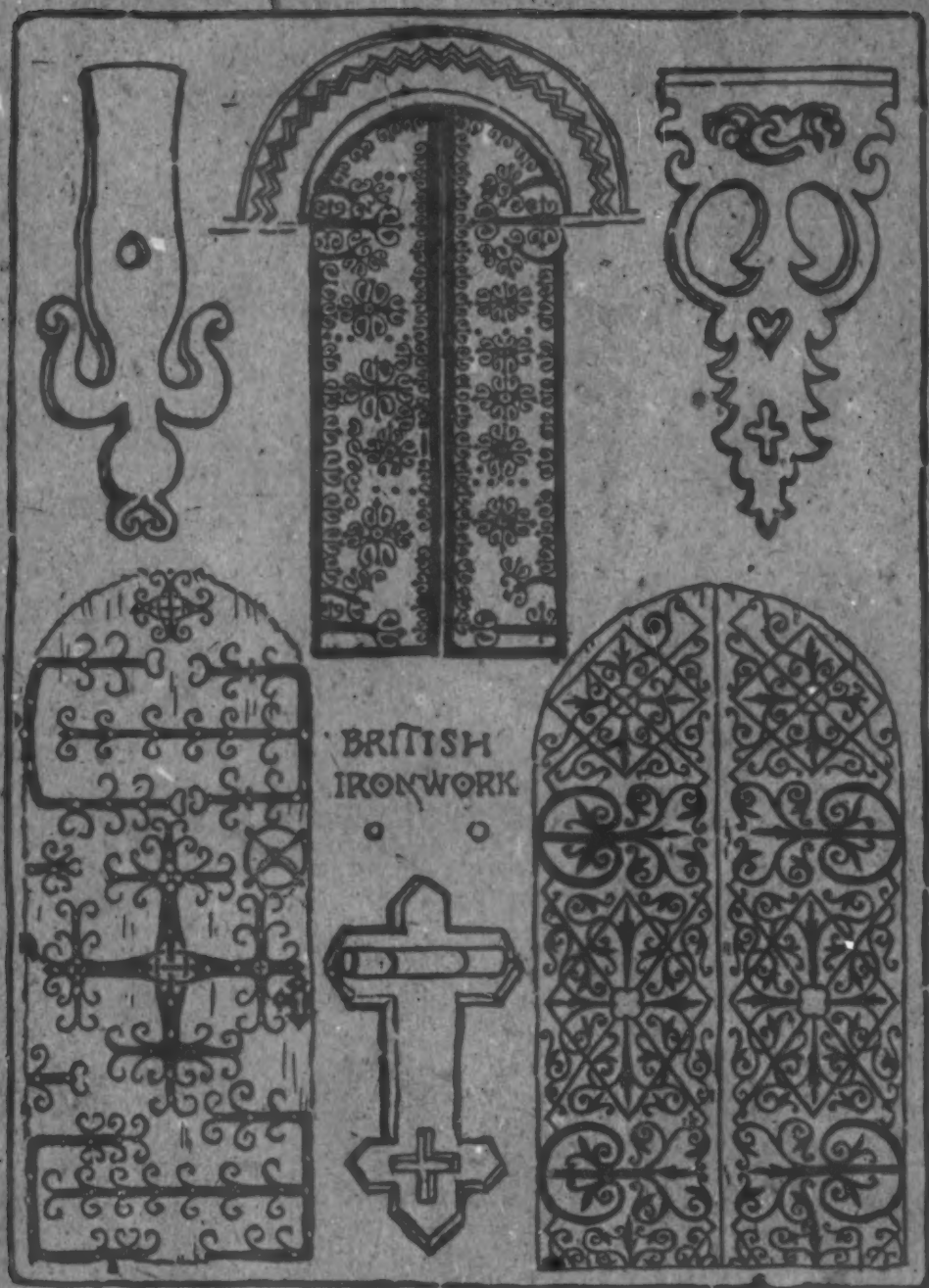
DEVONSHIRE
THATCHED
COTTAGES



The charm of the thatched roofs, and
quaint chimneys of rural England attract
many visitors to the country villages

The School Arts Magazine, May 1900

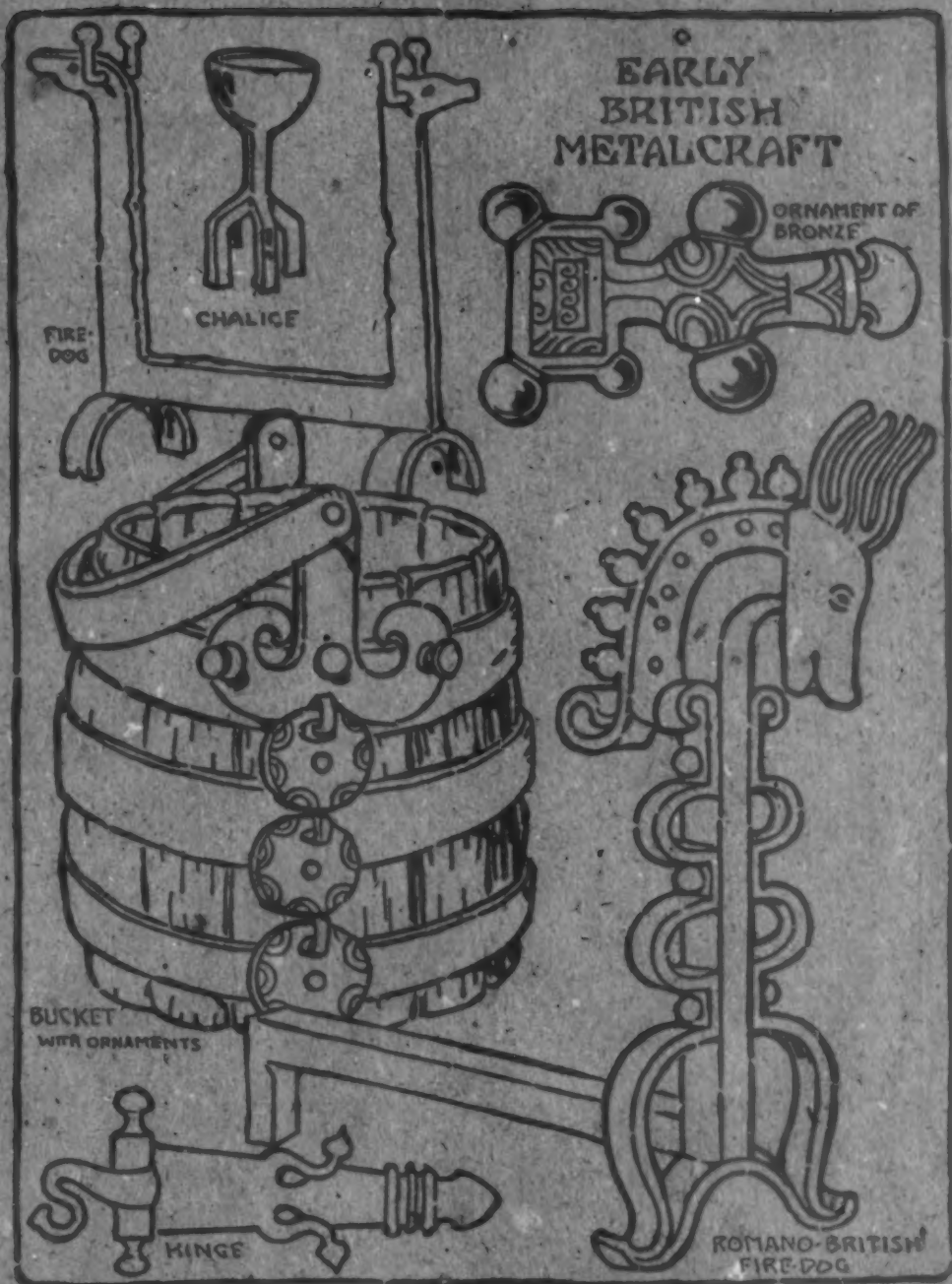
PLATE 5



The iron work on the old doors of
English Cathedrals is a worthy subject
of study

The School Arts Magazine, May 1930

PLATE 6



The Roman and Norse forms of iron
work in Early England tell of beauty
added to utility even in those days

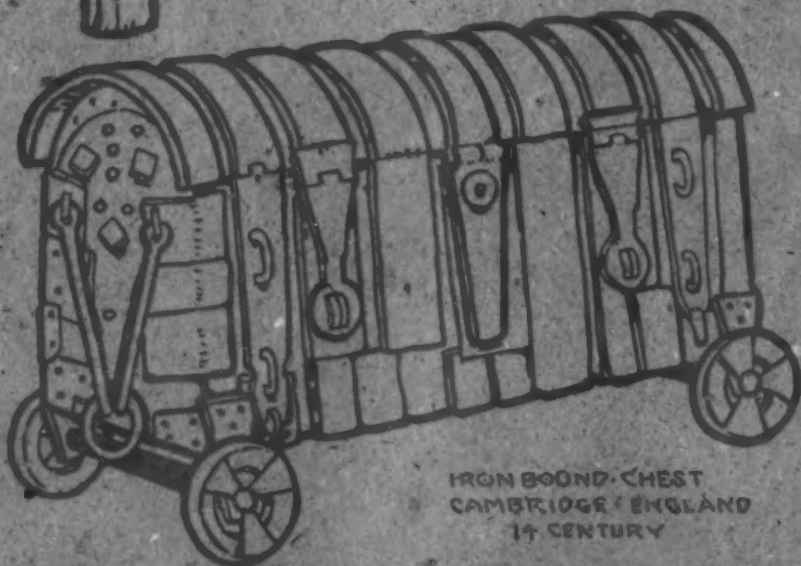
The School Arts Magazine, May 1930

PLATE 7

OLD
ENGLISH
CHESTS



TWO CARVED OAK CHESTS
17th CENTURY



IRON BOUND CHEST
CAMBRIDGE ENGLAND
14 CENTURY

The serviceable chest has always been
well enriched with decoration in the
centuries of English history

The School Arts Magazine, May 1930

PLATE 8



CHRISTCHURCH PRIORY

M. BERRIDGE



KNIGHTHOOD, NEW FOREST

M. BERRIDGE

WOODBLOCK ENGRAVING HAS ACHIEVED HIGH STANDARDS IN ENGLAND

The School Arts Magazine, May 1930



SHAKESPEARE'S HOME AND THE ROOM SHOWN AS HIS BIRTHPLACE
IS A SHRINE OF INTEREST TO MANY ARTISTS EVERY YEAR

The School Arts Magazine, May 1930



NEARBY TO THE INTERESTING STRATFORD-ON-AVON HOME TOWN OF SHAKESPEARE, IS THE COTTAGE OF ANNE HATHAWAY. ABOVE IS A PHOTOGRAPH VIEW AND BELOW AN ARTIST'S SKETCH OF THE HATHAWAY COTTAGE

The School Arts Magazine, May 1930



THE OLD CASTLE AT WINDSOR IS REPLETE IN ARCHITECTURAL SKETCHES FOR THE ARTIST-VISITOR

The School Arts Magazine, May 1930



THE OLD NORMAN GATEWAY AT WINDSOR CASTLE IS A STURDY RELIC OF NORMAN TIMES

The School Arts Magazine, May 1930

ART FOR THE GRADES



HELPS IN TEACHING
ART TO THE CHILDREN



CONTRIBUTING EDITORS

WILLIAM S. ANDERSON
Supervisor of Art, Wichita, Kansas

ELISE REID BOYLSTON
*Assistant Supervisor of Fine and Industrial Arts,
Atlanta, Georgia*

ELBERT EASTMOND
Head of Art Department, Provo University, Provo, Utah

BESS ELEANOR FOSTER
Supervisor of Art, Minneapolis, Minnesota

JANE REHNSTRAND
*Head of Art Department, Wisconsin State Normal School,
Superior, Wisconsin*

CLARA P. REYNOLDS
*Director of Fine and Industrial Arts, Grammar and High
Schools, Seattle, Washington*

AMY RACHEL WHITTIER
*Head Teacher Training Department, Massachusetts
School of Art, Boston, Massachusetts*

NELL ADAMS SMITH
Director of Art, Toledo, Ohio

JESSIE TODD
*Department of Art Education, University of Chicago,
Chicago, Illinois*

BEULA M. WADSWORTH
Stanford University, California

The Material Side of Some Activities

DOROTHY B. KALB

Art Teacher, Wilson Normal School, Washington, D. C.

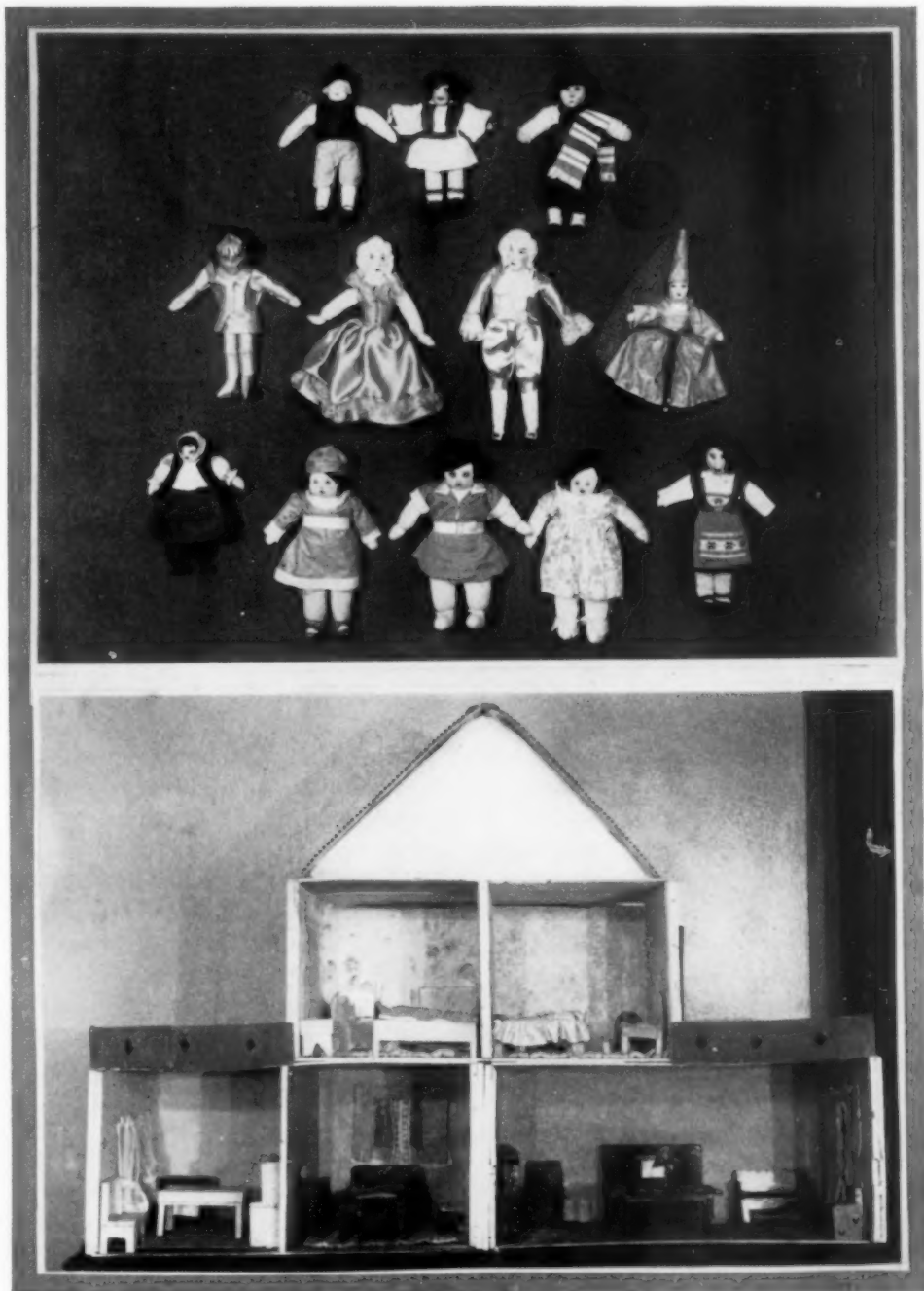
AT THE present time, when our elementary schools are engaged in the busy whirl of activity programs, some teachers unaccustomed to working with materials may be searching for help. To them the experiences of others are often suggestive, and a description of the handwork of our normal school students in connection with some grade activities may bring timely aid.

In developing the units with these students, emphasis was placed upon thrift, and the use of waste materials was stressed. Also all opportunities for the use of art principles were sought even when the materials seemed crude.

The units were chosen from the elementary school curriculum and tied up with the industrial arts, food, clothing, shelter, utensils and machines. They began with the individual, broadened out into the home, then the community, and finally the world beyond.

The first problem, the individual, started the class on the making and dressing of stocking dolls. These are useful in many grades. The youngest children play with them, but probably even the kindergarten folk will make doll clothes before the year is over. Some small children may make the doll itself, and often older ones make it in connection with various peoples studied, as the Indians and Dutch, or for the study of historic and national costumes, as the Colonial lady, the Knight, the Russian peasant. For the younger children the doll should be large; for the older ones smaller stockings may be used, and a modeled clay mask introduced under the stocking face gives more character to the features.

The clothing was made from pieces from home scrap-bags, or cheap materials bought in small quantities. Bargain day at the Five and Ten Cent



DOLLS MADE FOR STUDY OF HISTORICAL COSTUMES. ALSO A DOLL HOUSE OF VERY GOOD ARRANGEMENT, BY PUPILS OF DOROTHY B. KALB, ART TEACHER, WILSON NORMAL SCHOOL, WASHINGTON, D. C.

The School Arts Magazine, May 1930

Store furnished a Spanish lady with gold ornaments for one cent. The historic and national costumes meant much research on the part of the students. The Public Library was visited for books on costumes and pictures, the *Geographic Magazine* was freely consulted and slides were borrowed from the visual instruction department.

After the doll arrived for the first grade it was natural to plan a home for her. A house was made of wooden boxes and an apartment of cardboard cartons fastened together. Wooden furniture is particularly satisfactory, but if there is no bench on which to work it is possible to make strong furniture from cardboard boxes. Miss Rich describes it fully in "When Mother Lets Us Make Paper-Box Furniture."¹ She suggests the use of candy boxes, letter-paper boxes, etc. From experience we have found that the Lux, Chipso and sugar boxes from the kitchen are also good. They are easy to secure, large and easily cut.

Rugs for the house were made of strips of rag torn from old dyed sheets and woven on very simple looms made by the students. Bed covers, pillows, curtains and table runners are always needed, and dishes may be made of clay if they are not too small.

For the school equipped with a carpenter bench, the home became a playhouse and a library corner large enough for children to use. Here began the raid on grocery stores for discarded wooden boxes. They are not difficult to obtain if you discover the day in the week on which they are always removed from the store. Orange boxes make very good chairs by taking off one end and sawing down the sides. Other chairs are made by combining boxes, and by nailing a

board from a large box to a smaller box. A table emerges from a box by sawing out two sides, leaving the ends intact or by nailing legs to the four corners of a shallow box. Upholstered sofas, footstools, radios, bookcases and end-tables are not too difficult to make. Perhaps the most ingenious piece in our house was a floor-lamp made of a broomstick nailed to a tin piepan for a base. The shade was pleated oiled paper over water color paper on which was painted a design.

The rugs were made of several sections from the small looms, sewed together. Pottery for this room was large, giving good use of clay. A picture to hang on the wall introduced the use of easel painting with tempera colors.

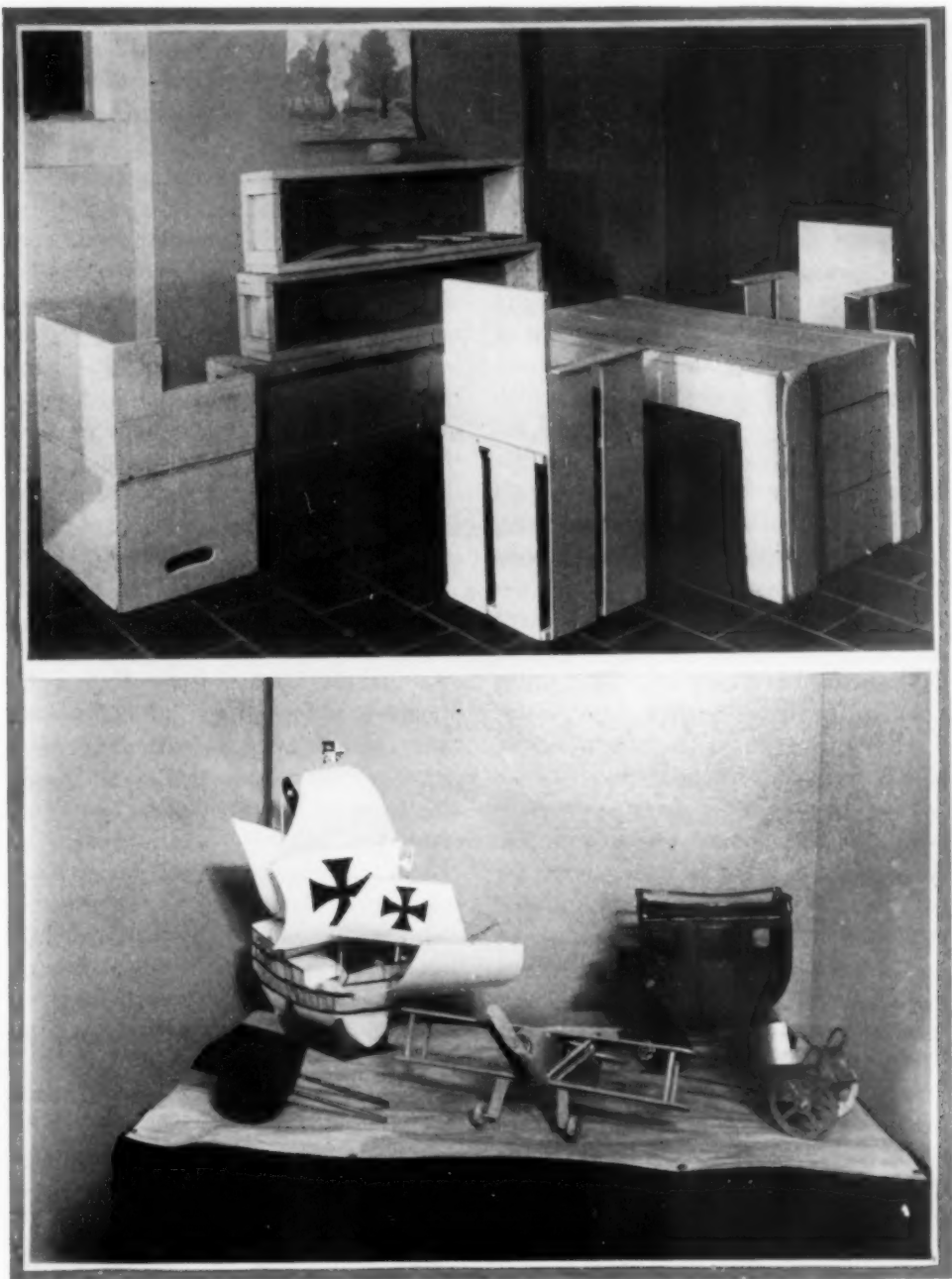
The only expense incurred in this unit was the purchase of paint. It added so much to the finished effect that we felt it was justified though proportionately heavy.

Practical application of interior decoration principles came in the arrangement of the furniture around the walls, placing the rugs straight with the lines of the floor, hanging the picture low enough to group with the bookcase, and dyeing the rugs to put them into better color harmony with the sofa.

Children not only enjoy making such a play house, but thoroughly enjoy living in it afterward, taking their books there to read and their ten o'clock milk to drink at the table.

As interests enlarge the child becomes aware of the community in which he lives. How his needs are supplied may lead him to a study of the city but often the immediate neighborhood has a business section. This is true of our school's location. Consequently we

¹Published by Dodd, Mead & Co., New York.



FURNITURE DESIGNED FROM GROCERY STORE BOXES. ALSO OTHER TOYS FROM WOOD, DESIGNED BY PUPILS OF DOROTHY B. KALB, ART TEACHER, WILSON NORMAL SCHOOL, WASHINGTON, D. C.

The School Arts Magazine, May 1930

made 14th Street, with the buildings which are most important to daily life. The corner drug store, the grocery, dry-goods store, moving-picture theater, fire-engine house, bank, school, and church, all appeared. They were made of cardboard cartons of different sizes and shapes. Some were painted; some were bricked with colored crayon; the church was covered with a rough gray wallpaper to give the appearance of pebble dash. Show windows were sometimes uncovered, sometimes glassed with the transparent covering used about candy boxes. Street lights were spheres of clay, painted white, mounted on green dowel sticks set in a heavy clay base. Trees were made of many strands of picture wire wound together for the trunk and spread out for the top. These were dipped in glue, then in ground cork from the fruit store, and finally in green paint. The trees stood in clay bases. As the glue was not allowed to dry before the painting, only a little cork held to the wires, giving the effect of winter trees.

Transportation must not be forgotten. A street car made from a shoe box, and an auto, also made from a box, finished the picture.

Our community was set up on several kindergarten tables, but the same unit worked through by our third grade this year was staged on the floor. The children's work was quite as interesting as their student teacher's and had the additional feature of many aeroplanes flying over the city on clotheslines stretched for the purpose.

Another way of developing the idea of how family needs are supplied is to work up individual shops on a larger scale. We tried out this idea with the department store, the grocery and the

dairy. For lack of time we could feature only a few departments in the store, so we chose the furniture and clothing, and as it was near Christmas, the toy department.

The furniture department meant wooden box furniture as in the playhouse. The clothing section could contain paint aprons, costumes made for plays, or other sewing done by the children for themselves. Ours was made over children's patterns in crepe paper, as it is cheaper than cloth and quite useful when not intended for long periods of wear. We have used it for costumes for plays, though paper cambric, cheesecloth and dyed sheets are stronger and more generally useful.

The toy department featured rag dolls, previously made, doll furniture, both cardboard and wooden, a merry-go-round and hobby horse. Here is the opportunity for drums out of oatmeal boxes, simple wooden toy animals, and boats and aeroplanes created so simply and happily at the bench by young carpenters.

The department store offers great possibilities, books and holiday cards, dishes and decorative pottery, pictures, posters to advertise goods, printed signs—as long as the interest holds there is plenty to do and much opportunity for art instruction in the doing.

The grocery store is more limited from the side of art and handwork, though the modeling of clay fish, buns, vegetables and fruits, the designing of labels to paste on bottles, and the printing of price lists are all valuable. Our store was made of two orange crates with a board borrowed from the carpenter shop to make a shelf at the top. The counter was another board laid on

two lower boxes. I can imagine the grocer delightedly making his shop apron, but our work stopped before the grocer arrived.

To make a bakery or dairy is no small undertaking and means, first of all, an excursion to the plant. Our local dairies put out well illustrated booklets which helped the students convert a store box into a very interesting dairy. Corrugated paper, cardboard, soda-water straws, small tin cans, and clay were the materials used.

For the city child who thinks milk comes from the store it is quite worth while to work out a farm. Ours adjoined the dairy and had the usual farm buildings made from cartons and cardboard, and clay animals, including the cow. We set it up on the floor, using sawdust, both natural colored and dyed green, for the ground and grass. Our trees were sprigs of evergreen set in clay bases. Wooden fences about the fields afford interesting work for small carpenters. To dye sawdust at home is a very simple matter. It is put in a pan of green dye and cooked a short time, after which it can be removed from the dye bath with a perforated spoon. Spread it out on a cellar floor to dry.

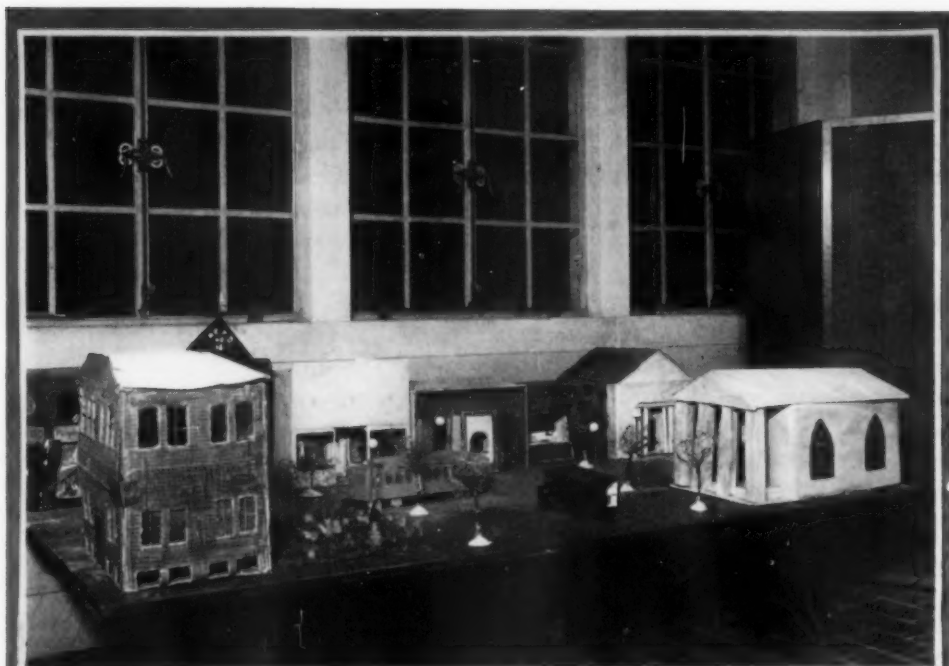
From the farm we launched out into the world about us to see other children at home "then and now," choosing our countries from the course outlined in the social studies curriculum. The Indians have been featured so often that the accompanying pictures speak for themselves. The small village was set up on a narrow shelf above a case of drawers and between two cupboards. Again dyed sawdust substituted for grass because no water could be used about the case to keep moss fresh. The back-

ground was painted in tempera color. The brown stocking dolls dressed in chamois skin and beads, the chamois skin wigwams held up on dowel poles, the clay bowls, toy canoe and tripod made an attractive little scene.

For the smaller class where more floor space is available we made the large wigwam of burlap bags with its painted background of plains. We have since worked through this Indian unit in a second grade, the children making a large wigwam with a background of painted trees and lake, and their own costumes of paper cambric with chicken-feather headbands. They painted totem poles on long strips of paper, and many easel pictures of Indian life to put up at appropriate places in their room. Then a wire was stretched in front of the Indian scene, curtains hung, and an Indian play presented before the first grade and kindergarten.

Mexico is studied in our third grades. For it we made a clay house with thatched roof of raffia glued and sewed on a piece of paper. The palm trees were made of dowel rod wrapped with brown crepe paper with slashed green paper leaves through which wire was run for support. The clay chickens on toothpick legs scratched about in green sawdust, and the road leading back to the painted scenery was natural colored sawdust. Like the Indian village this scene was on a shelf.

The Philippine scene had a raffia house made on a paper foundation; the boat was made of wood and reed; the trees of crepe paper and reed; the ground of sawdust; the stream of glass over blue paper. It was set up on a small table. The children in this scene were made of clothespins.



MINIATURE COMMUNITY SCENES AND NATIVE DWELLINGS DESIGNED BY STUDENTS OF DOROTHY B. KALB, ART TEACHER, WILSON NORMAL SCHOOL, WASHINGTON, D. C.

The School Arts Magazine, May 1930

Eskimo, Japanese and shepherd sandboards are so familiar we need not stop to describe them here. We made them, however, along with a scene showing the Indians of the Chesapeake Bay region.

Sometimes when the homes were especially interesting we worked them out on larger scale instead of showing the small house in its environment. In this way we developed the Viking hall, the castle, the castle hall, a Dutch house, a Greek house, Mt. Vernon and a Swiss chalet. Most of these were cardboard cartons with removable tops allowing a view of the room. Wooden boxes were also used. Reference books were freely consulted from *Ivanhoe*, with its description of the castle hall, to books on period styles of architecture and furniture. Wood, cardboard, cloth, oil-cloth, clay, cement, and paint, all entered into these close-up studies of the home.

The same sort of study of transportation brought into being aeroplanes,

stage-coaches, Greek chariots, Dutch milk carts, pioneer wagons, etc., made of wood whenever possible.

After some weeks of hard work our "activity" was finished and we had an exhibition which I think we enjoyed as much as the children enjoy their plays and exhibits.

That the student teachers have carried their own experience in working with materials into the children's rooms is evinced by the way they bring in boxes, twigs, sawdust, old sheets, etc.; and their enthusiasm in working through Japanese pageants, puppet shows, circus assemblies, Colonial sandboards, whatever the unit may be.

So it goes, the merry hum of activity, with everybody happily and busily learning through doing. All the connections to be made with reading, writing, number, etc., we leave to the classroom teacher. Ours it is to find out materials and learn some of their possibilities. If our experience is of help to others it has become the richer to ourselves.

All-over Design for Art Notebooks

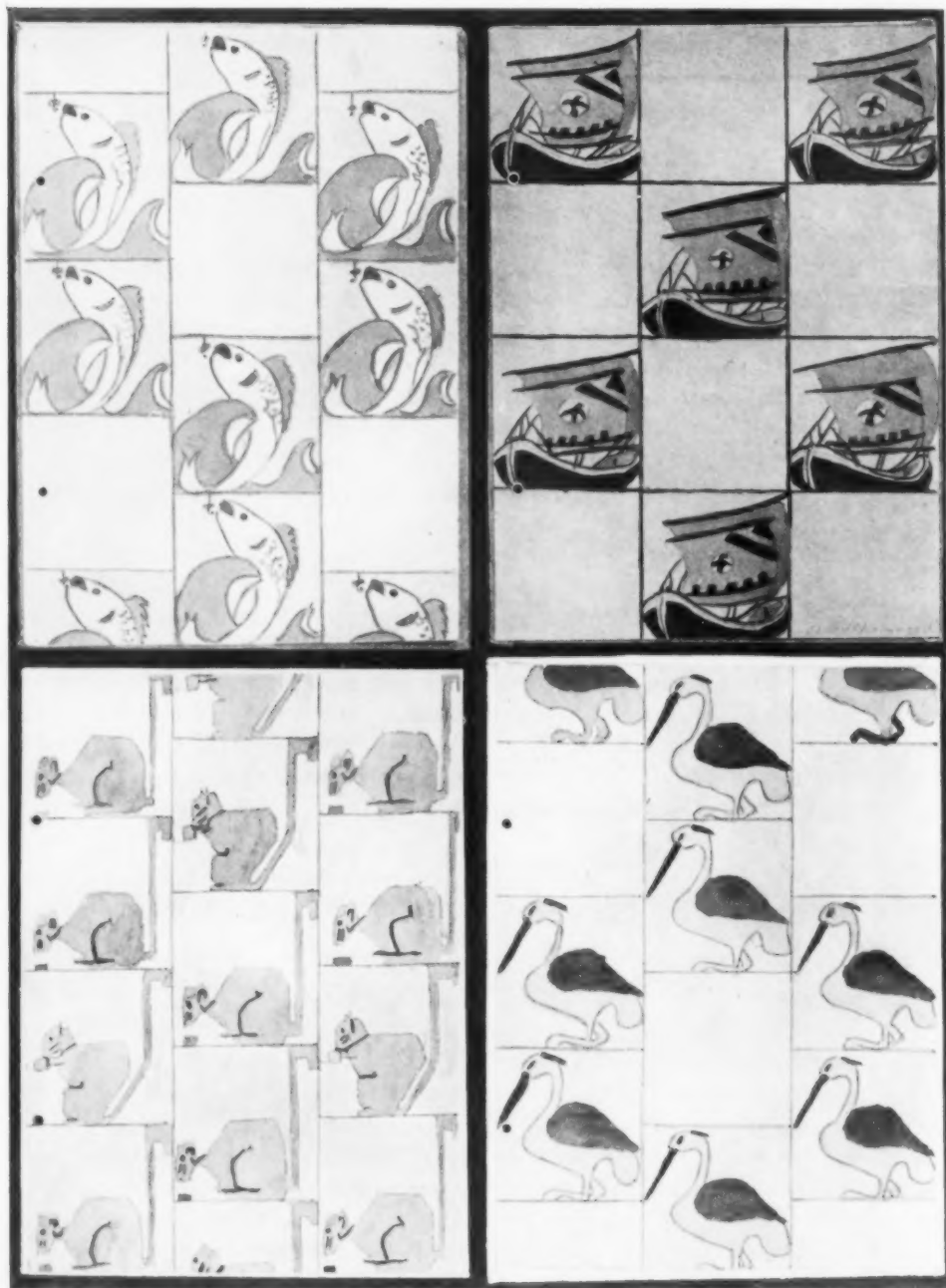
DOROTHY H. LEWIS

Art Teacher, Hackensack, New Jersey

ART notebooks have a definite value for students, especially for those of Junior high school age. It is necessary for them to have some place in which to record their art impressions, notes on art lectures, treasures cut from current magazines, favorite pictures, and last, but certainly not least, their own artistic endeavors. All children love pictures and derive genuine enjoyment from harmonious combinations of color.

These notebooks furnish an incentive to collect the things most worth while, and serve as an art treasure house.

My eighth grade classes this year voted in favor of such notebooks. At first, it proved difficult to decide on the type of book to be constructed—whether it should be simple and merely practical, or one really worthy of their best artistic efforts. The students finally decided to construct a simple book but to



ALL-OVER PATTERNS FOR ART NOTEBOOKS, DESIGNED IN WATER COLOR BY STUDENTS OF DOROTHY H. LEWIS, ART TEACHER, HACKENSACK, NEW JERSEY

The School Arts Magazine, May 1930

devote their efforts to making the most interesting and artistic lining papers possible.

These all-over patterns were to have a wide range of motifs, as the classes contained both boys and girls, and tastes differed. The classes suggested various things: birds, animals, flowers, fish, boats, aeroplanes, etc., and as each notebook was to be representative of the individual, no limit was put on the motifs to be used.

Our first lesson was devoted to studying and drawing birds and animals. The children brought pictures and photographs showing these birds and animals in every conceivable position. We discussed the problem, studied the pictures and spent a lesson on drawing. Then we took up the other ideas suggested, studied each in turn, and mastered the drawing to the best of an eighth grader's ability.

After the students felt sufficiently familiar with their subjects, we looked up our reference material dealing with designs adapted to given spaces. In this way, the students were able to study the best examples, to see how designs were made by the Peruvians, by the Japanese, the Indian, etc., and thus to realize the possibilities in their own problem.

We also looked up all-over designs, criticized them, and, deciding on the best qualities in each, prepared the way for our own work. Then came the pleasant task of fitting our motifs into two-inch squares, keeping in mind our art aims of interesting space division, variety, subordination, etc. Each student made several designs and after a general class criticism, the best one on each page was selected. This design was improved, profiting by the criticisms received, and then transferred to the lining papers already prepared. The student could choose the checkerboard pattern, the half drop, or the simple repeat.

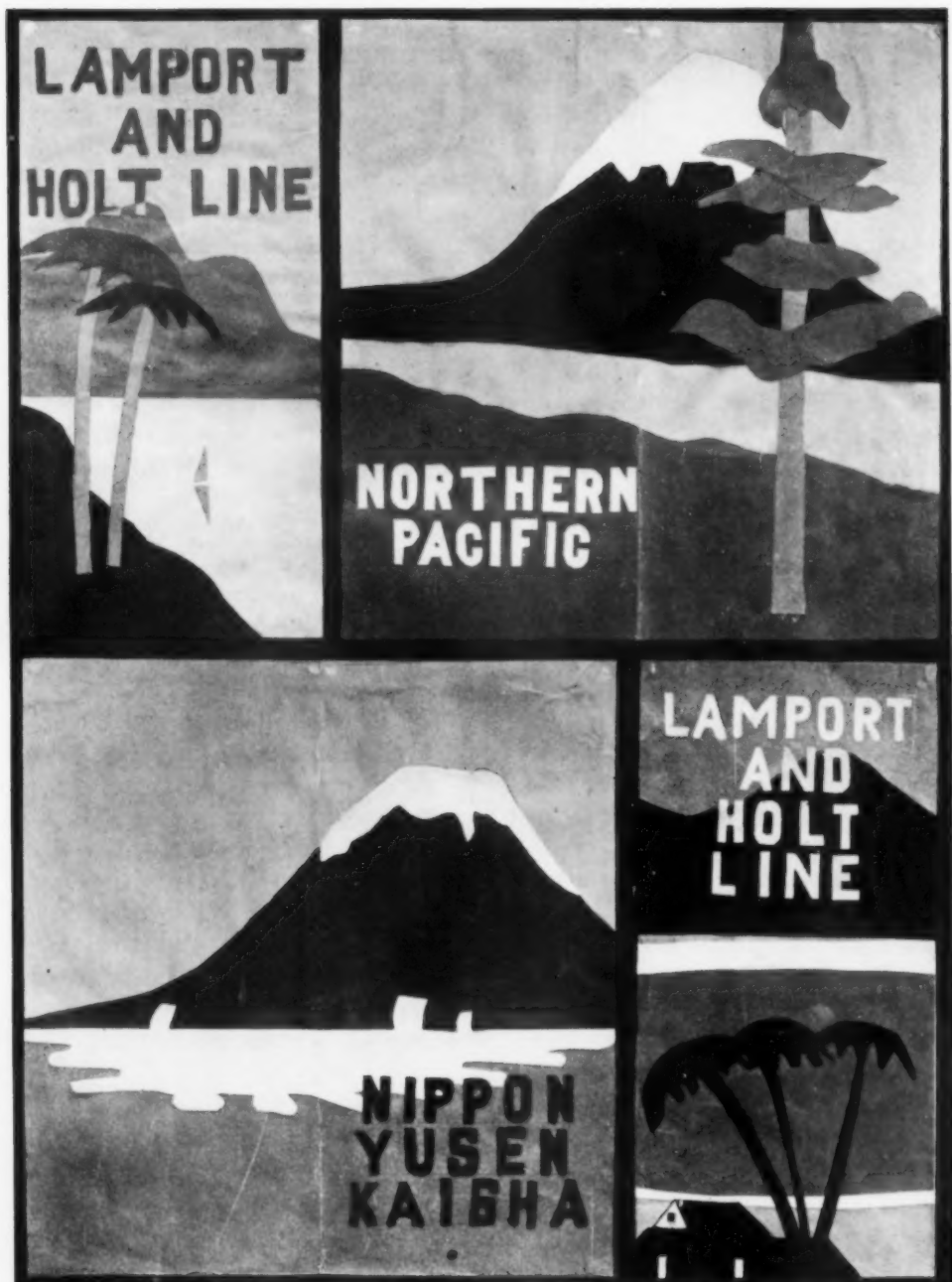
After transferring the design to two papers, a color scheme was decided upon, using two or three values of one color. The final papers were then painted in water colors.

The notebook itself consisted simply of covered cardboard with a hinge on the front cover. The lining papers were pasted on, holes were punched in the covers, and the book tied together with colored cord.

The students seemed to enjoy thoroughly this problem and were very particular about the grade of work and type of reference material selected to become part of their art notebooks.

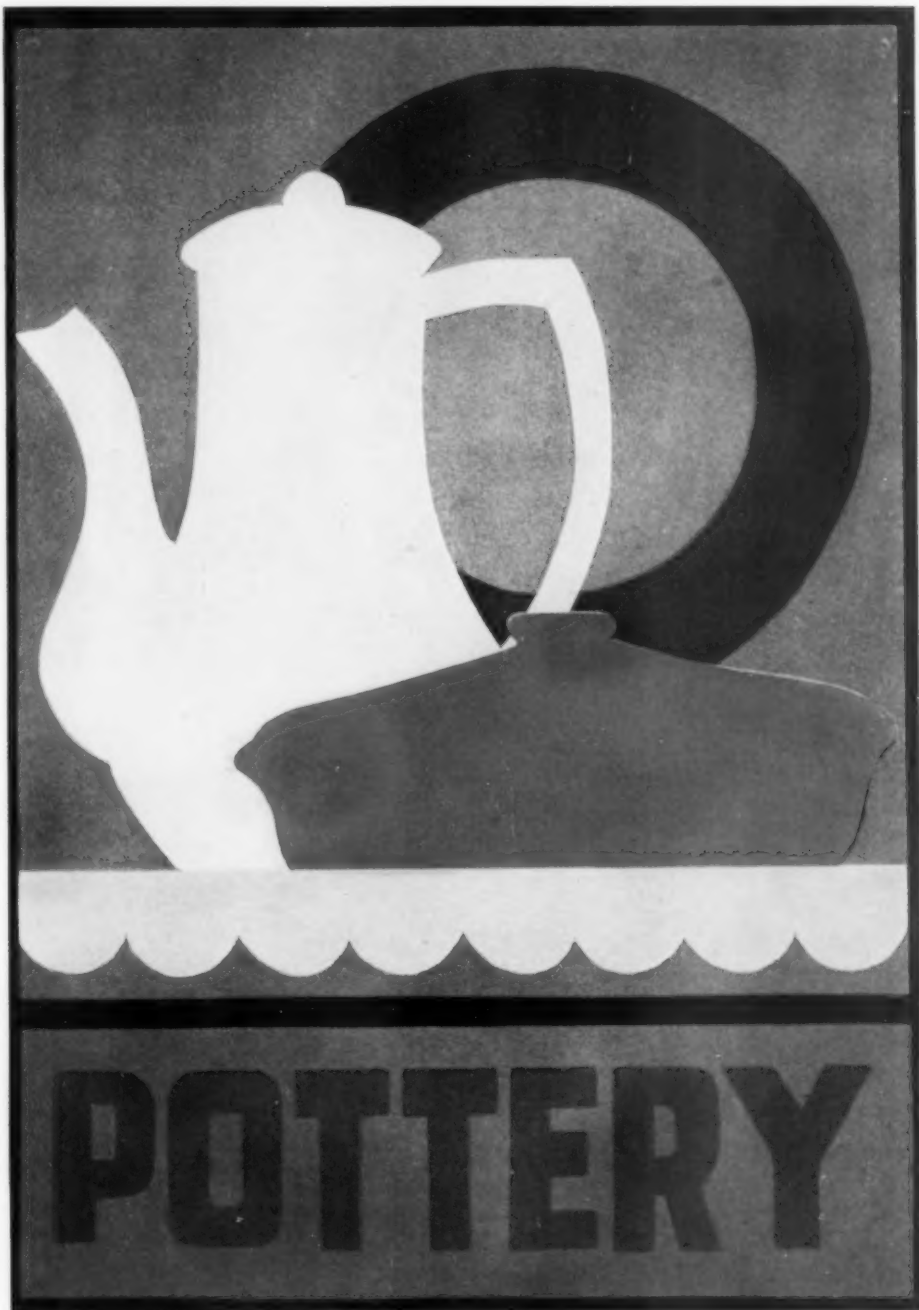
THE TRAINING OF THE HAND IN NEAT, ACCURATE
WORKMANSHIP IS EVERYWHERE RECOGNIZED AS ONE
OF THE BASIC PRINCIPLES OF EDUCATION AND CITIZEN-
SHIP, FOR THE CHILD.

—S. E. E. Hammond



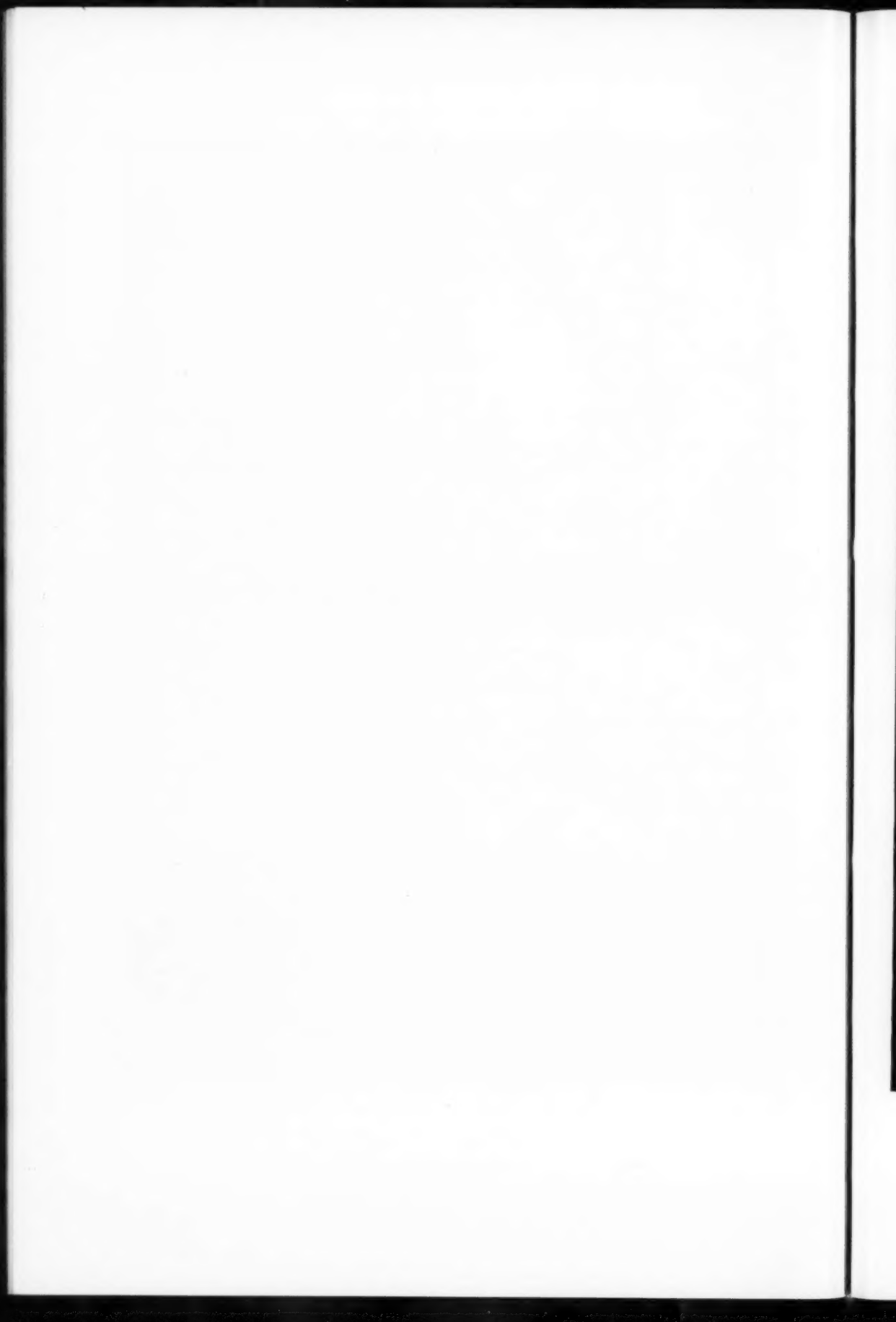
COVER DESIGNS FOR TRAVEL FOLDERS DESIGNED IN COLORED CUT PAPER BY SEVENTH GRADE PUPILS OF HELEN REDCAY SNOOK, INSTRUCTOR AND SUPERVISOR, NEWTON, NEW JERSEY. DESIGNS SHOWN OF FRONT AND BACK COVERS

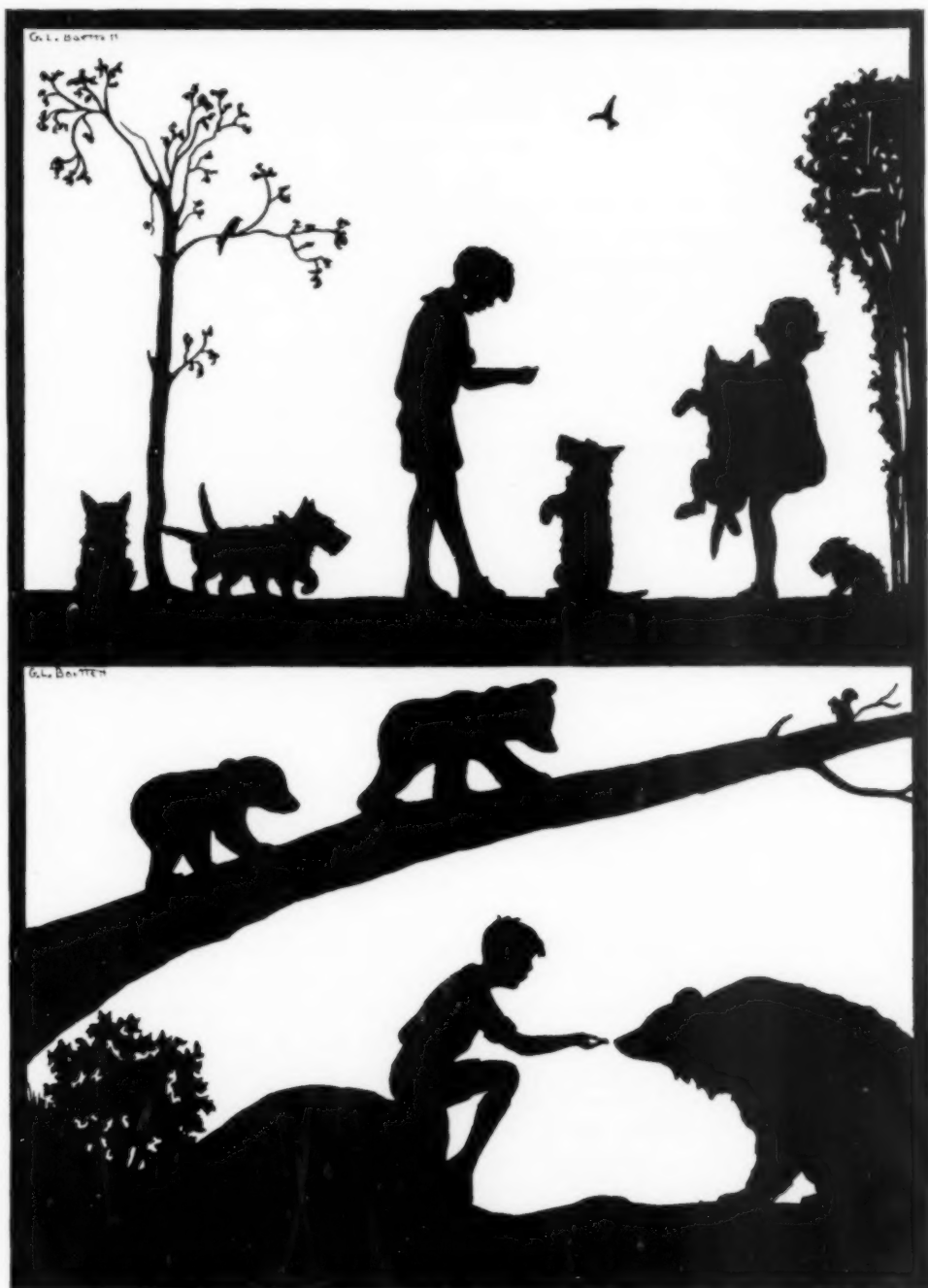
The School Arts Magazine, May 1930



A CUT-PAPER COLOR POSTER COMBINING DRAWING, COLOR HARMONY, COMPOSITION AND LETTERING
DESIGNED BY A SEVENTH GRADE PUPIL OF THE NEWTON, N. J. SCHOOLS, UNDER THE SUPERVISION
OF MRS. HELEN REDCAY SNOOK

The School Arts Magazine, May 1930





CUT PAPER SILHOUETTES BY GRACE LANDELL BARTLETT, COLORADO SPRINGS, COLORADO

The School Arts Magazine, May 1930

Horn Books

L. J. WILLIAMSON

Denton, Texas

A LONG time ago little boys and girls began their lessons in school by learning the alphabet and syllables made by joining vowels and consonants—ab, eb, ie, ed.

Even after the printing press was invented books were very expensive so in place of books children everywhere in England used small tablets upon which was printed the alphabet.

These tablets were made of thin wood about one-eighth of an inch thick and generally two and one-half inches wide and three and one-half inches long, not counting the short, stubby handle with a hole in the end through which was passed a leather string to be fastened on to the child's belt or wrist.

The edge of the wood was plain or shaped in a design at the top and bottom. A paper on which was the printed alphabet was glued to each side of the wood. To protect the paper a thin sheet of horn was placed over it held down by a narrow strip of metal tacked to the wood.

Sometimes the lettering was put on both sides of the tablet. Sometimes the back was covered with leather or colored paper. Tablets were sometimes made of metal, ivory, bone or lead.

Because of the thin sheet of horn covering, these tablets were called horn books, horngigs, and absey books.

Then there were gingerbread tablets sold by the bakers, the price being generally a half penny. Upon these gingerbread tablets was printed the alphabet, some carrying the date of 1778. Wise bakers they were to furnish

children with just what they craved—"food for thought."

"The bakers to increase their trade
Made alphabets of gingerbread,
That folks might swallow what they read."

Later, before 1820, when horn books had nearly disappeared, pasteboard books, called AB boards, were used. On the paper was printed the alphabets of small and capital letters, the vowels, syllables, and Roman numerals.

First was a cross—the Cross of Christ. A little Christian child should think about Christ and His Cross. The Catholic children repeated "Christ's Cross" as they crossed themselves. From this term came "criss-cross" and "cross-row," the child repeating this as he did his letters.

After the cross came a capital A, then the small letters of the alphabet. At the end of the small letters was the and-so-forth sign, "&," which the children were taught to call "ampersand." This was followed by three dots in the form of a pyramid . . . Following the small letters were the vowels and the syllables, "In the Name of the Father, Son and Holy Ghost, Amen" and the Lord's Prayer.

Little children in America used horn books, too. There were so many of them and they were so cheap nobody thought of saving them. But now people who are collecting them for curiosities have to pay from \$100 to \$300 for these small tablets that once cost two pence or a penny. Only a few, a hundred or so, have been found.



HORN BOOKS (THE SCHOOL "TEXT BOOKS," USED BY CHILDREN OF EARLY ENGLAND) ALSO USED AS A PADDLE STICK IN GAMES. HORN BOOK WITH LEATHER THONG, BY L. J. WILLIAMSON. REMAINING GROUP—REPLICAS OF EARLY HORN BOOKS

The School Arts Magazine, May 1930

Posters Made Easy

EDNA B. LEWIS

Supervisor of Art, Moorestown, New Jersey

TECHNIQUES of many kinds have been used in poster work. The reader might be interested in a method which proved successful in our high school.

Since lettering is the most important part of a poster, much time was spent trying to work out legible and yet attractive lettering. In order to introduce some color we sprayed various colored backgrounds, borders, stripes, etc., on our posters, either before or after the lettering was completed. Spraying is a method which is used extensively in commercial work today.

Materials needed:

Water colors or tempera paints

Small bottles

Spray or fixative atomizer

Strips of manila paper

Pins

First, break up cakes of different colored water color paints, and place the small pieces, each color in separate bottle. Fill the bottles with water and let the paint soak a few minutes. Then shake well in order to dissolve all of the paint. The liquids should be rather strong in intensity. Tempera paints, dyes, or colored inks may be used in place of water colors.

After the colors are all mixed, take the poster and cover up with manila paper the lettering and any other parts that are not to be colored. Then cut strips of manila paper about one inch or one and a half inch wide, according to the size of the poster. Triangular, circular or

irregular shaped pieces of paper may be used also. Lay some of these pieces of paper on the uncovered parts of the poster and stick pins in them to keep them from blowing off while the poster is being sprayed. Take the bottle containing the lightest color first (possibly yellow). Place one end of the spray in the bottle and the other end in your mouth and blow the paint on the spaces still left uncovered. Take the pins out and change the positions of the strips of paper and pin again, this time covering up some of the yellow and leaving some uncovered. Also leave some white spaces uncovered. Take another color and spray. After this the positions of the strips are changed again, and the same process repeated until as many colors as desired are used.

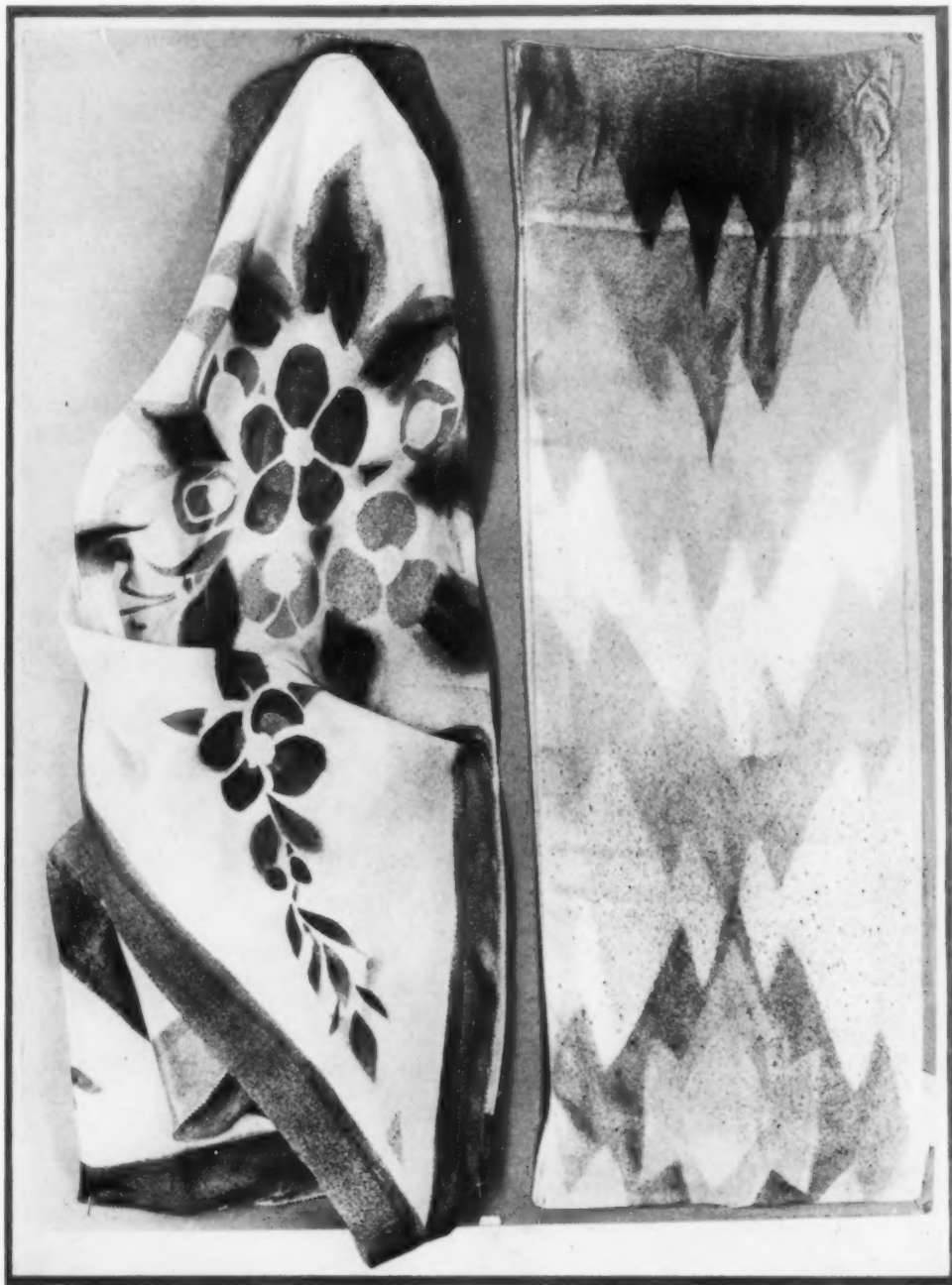
Very interesting borders may be worked out with the use of a series of stencils cut from oak tag or manila paper. Instead of painting through the stencils, as is usually done, use the atomizer and blow the paint on. The use of the atomizer gives ample opportunity for originality.

Sprayed Scarfs. The method described above works out very successfully on silk. Instead of using paint, gypsy dyes or waterproof inks may be used. Either one can be washed readily without fading. These scarfs are very colorful and are very easily made. This problem fascinates high school students and is fully as interesting as tied and dyed work or batik.



POSTERS MADE BY THE SPRAYING METHOD BY STUDENTS OF EDNA B. LEWIS, SUPERVISOR OF ART, MOORESTOWN, NEW JERSEY

The School Arts Magazine, May 1930



SILK SCARFS WITH STENCILED DESIGN SPRAYED ON THE SILK WITH FIXATIVE ATOMIZER AND WATER-PROOF INK, BY STUDENTS OF EDNA B. LEWIS, SUPERVISOR OF ART, MOORESTOWN, NEW JERSEY

The School Arts Magazine, May 1930



WOOD-CUTS ILLUSTRATING THE MAGAZINE OF OLYMPIA HIGH SCHOOL. BY STUDENTS OF THE DEPARTMENT OF FINE AND APPLIED ARTS UNDER SUPERVISION OF ANNA STANFORD

The School Arts Magazine, May 1930

Using Waste Materials in Creative Art

ELISE REID BOYLSTON

Assistant Supervisor of Art, Atlanta, Georgia

ONE feels an instinctive joy in creating—a sense of accomplishment all one's own; so no matter what plan of work we pursue nor how scarce the material at hand, this pleasure should not be denied our children.

For the resourceful teacher, all around is wherewithal a-plenty—cast-off crocus sacks, waste cartons, wooden boxes, corrugated cardboard—things usually consigned to the junk pile, yet crammed full of possibilities for use in the modern classroom.

It is surprising what a variety of uses there are to which can be put these cast-off findings! Because of the ingenuity required, infinite opportunities will present themselves. One group of children may change an old pile of crocus sacks into charming Indian costumes—planning and cutting the patterns, fitting the garments, and decorating them with primitive symbols, using dyes made from clays, walnuts, onion skins, pokeberries, and other vegetable juices. Corrugated cardboard strips make strong and pliable headbands, with holes all ready for chicken feathers dipped in dyes, or tail and wing feathers of the Thanksgiving turkey.

Another group, with thoughts of the holiday season ahead, may wash and iron the sacks, and fashion really lovely table runners for Mother's Christmas—fringing the ends of the cloth, and decorating with several rows of long and short stitchings of colored wools.

Scraps of beaver board and old

wooden boxes—preferably white pine, which is soft—are excellent for making toy animals and book-ends; and cardboard boxes, covered with black paint, are quite satisfactory in making trains and cars. Covered with wallpaper, these boxes are most interesting as Christmas containers.

Odd pieces of chipboard are useful in simple bookbinding, and old magazines hold charming pictures for the ever worth while scrapbook. With pages made from sea-island, buttonholed with wool on the edges, and with backs of checked gingham or sanitas, these books are most charming for library tables or for the little new kindergarten folks to enjoy.

Large cartons grow into hospitable farmhouses or sanitary dairies; cardboard rolls become realistic silos; and stores and churches—whole communities—may grow from innocent-looking boxes which may be gathered any day before the trashcart comes along.

Tinfoil transforms paper cups into shining milk pails or silver goblets, and green tissue loses its identity in fringed strips of grazing lands.

A most original project was carried out last year in one of our first grades. A milk wagon, large enough to hold a child, was made from beaver board, four toy wagon wheels, and a soap box for a seat. Bottles were modeled and painted white, with real milk stoppers to cover the top. In itself, the wagon was charm-

(Continued on page ix)



**EAT RIPE
FRUIT**

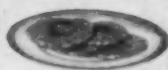
**DO NOT
HARM**



**THE
BIRDS**



**EAT
FRUIT**



**PINE
WOODS
SCHOOL**

ANGELINE MANFREDI

EMMETT KILLIAN

IRENE LYNCH

LIBRARY POSTERS BY STUDENTS OF WILLIAM V. WINSLOW
SUPERVISOR OF ART, NORTH TONAWANDA, NEW YORK

The School Arts Magazine, May 1930



PAPER CUT-OUT BIRD POSTERS BY STUDENTS OF WILLIAM V. WINSLOW, SUPERVISOR OF ART, NORTH TONAWANDA, NEW YORK

Library Posters

WILLIAM V. WINSLOW

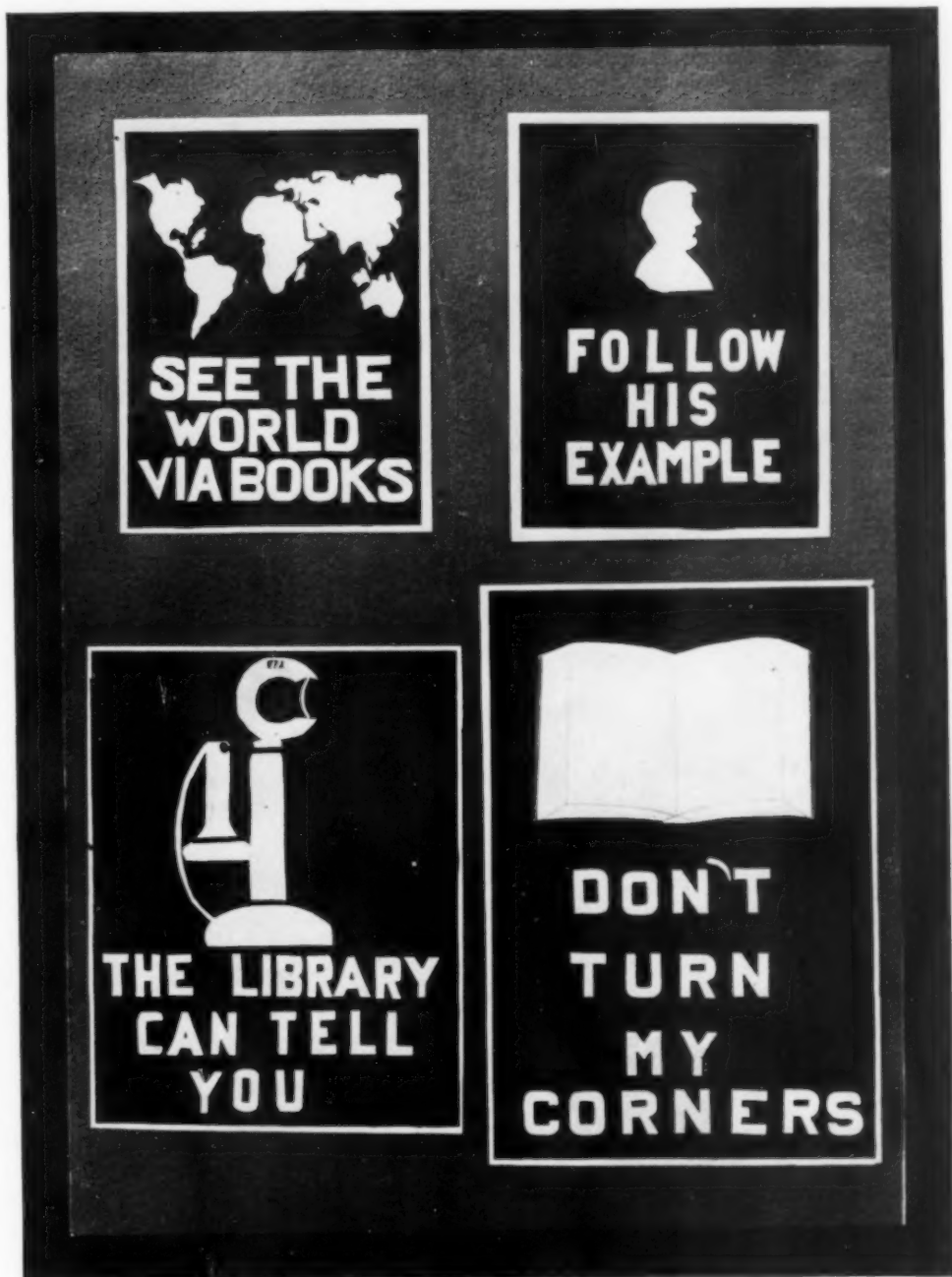
Supervisor of Art, North Tonawanda, New York

THE posters here shown were made by children of the fifth and sixth grades of the North Tonawanda, New York, public schools and were done in connection with an effort to create interest in reading and in the public library.

The children were directed to choose an interesting object (the telephone, the airplane, the engine, the world map, books, etc.) and then helped to find an appropriate title. Later came the arrangement on an appropriate background and the choice and relating of color.

The horizontal group of posters, together with lettering, shows how posters are sometimes undertaken. This group illustrates practice in lettering. Here cuttings are made from printed magazines, etc., and letters made by the children are arranged with the cuttings to form a poster. Arrangement and choice of a pleasing color for letters are primary considerations. The lettering is done by the children, all letters first having been made on quarter-inch squared paper.





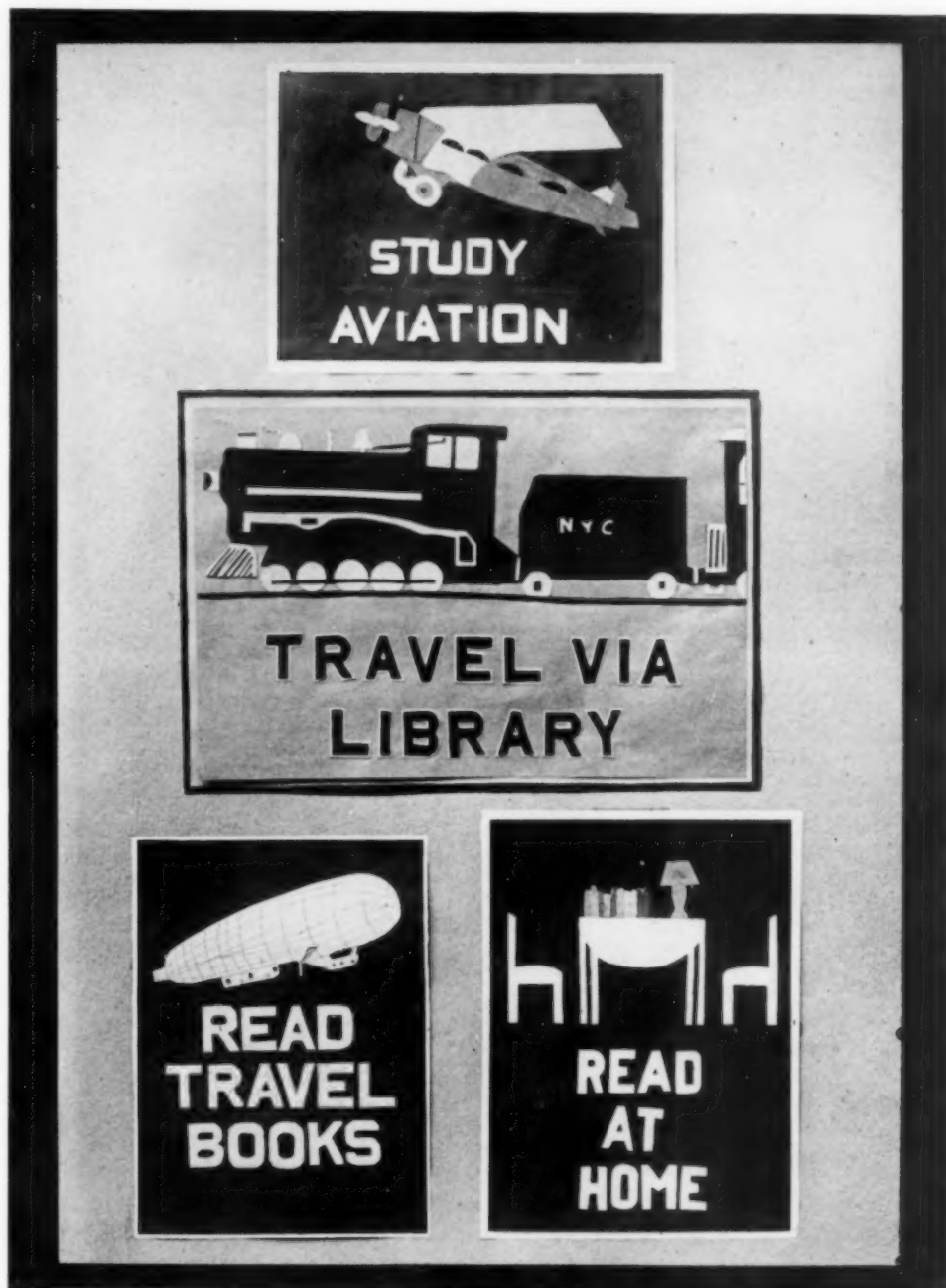
LIBRARY POSTERS BY STUDENTS OF WILLIAM V. WINSLOW,
SUPERVISOR OF ART, NORTH TONAWANDA, NEW YORK

The School Arts Magazine, May 1930



LIBRARY POSTERS BY STUDENTS OF WILLIAM V. WINSLOW, NORTH TONAWANDA, NEW YORK

The School Arts Magazine, May 1930



LIBRARY POSTERS BY STUDENTS OF WILLIAM V. WINSLOW,
SUPERVISOR OF ART, NORTH TONAWANDA, NEW YORK

The School Arts Magazine, May 1930



LIBRARY POSTERS BY STUDENTS OF WILLIAM V. WINSLOW,
SUPERVISOR OF ART, NORTH TONAWANDA, NEW YORK

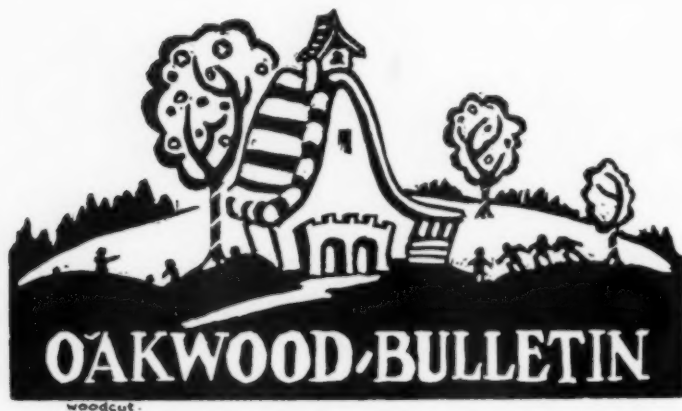
The School Arts Magazine, May 1930



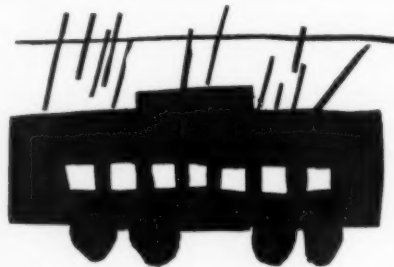
WOOD-CUT MAGAZINE COVERS BY STUDENTS OF SOUTHWEST JUNIOR HIGH SCHOOL, READING, PENNSYLVANIA, UNDER DIRECTION OF R. DORNSIFE

The School Arts Magazine, May 1930

BLACK AND WHITE DRAWINGS



Virginia Boyles



Billy Walter

2nd year cut-paper work.



Billy Bancroft



Edward Weber

STRONG BLACK AND WHITE DRAWINGS BY STUDENTS
OF OAKWOOD ELEMENTARY SCHOOL, DAYTON, OHIO

The School Arts Magazine, May 1930



DECORATE WITH PRINTS

A simple, effective way to decorate lampshades, portfolios, wastebaskets, cigarette boxes, etc., at small cost.

We tell you how the finest shades and baskets are made. How to treat prints to "antique" them. How to make prints transparent for use on lampshades. How to make prints adhere to various surfaces.

Fully described in our catalog "A" sent for 10c to cover mailing.
BEAUX ARTS 55 West 45th St. New York City

Using Waste Materials

(Continued from page 568)

ing, but the crowning glory was the horse—a huge beaver board creation with raveled rope tail, all hitched up ready to go; and when a precious child climbed jauntily in, perched herself upon the soap box, and shook the reins, it was too cunning for words! Needless to say, it furnished innumerable lessons in English, arithmetic, and what not.

Adorable Dutch churns were made of nail kegs, painted blue, with broomstick paddles; a real breakfast set for two, table and chairs, grew from old orange crates painted black and yellow, with cloth and doilies to match, the plates modeled and painted green, and a clay vase for the center; and a kitchen cabinet with doors and shelves—even a drawer with spool handles, came from almost nothing but hard work. A life-sized fruit stand was the result of a visit to a corner grocery. It held clay apples, oranges, and bananas, while purple grapes with wire stems hung artistically in bunches—the whole showing the price tags and serving to motivate the other studies for quite a time.

In studying Japan, a jinrikisha was made large enough to carry a child; and the exquisite joy of having a ride was enough to make this charming country a thing to be loved and remembered for many a day.

After all, it isn't the material at hand, but the enthusiasm of the workers, that counts the most. Creative art may prove itself in the material it uses as well as in the results it brings; in the imagination it stirs; and, above all, in the mental and moral growth brought out by activities it inspires!



GEORGE E. PARMENTER

has been elected president of the American Crayon Company to fill the vacancy caused by the death of Mr. L. L. Curtis. Mr. Parmenter has been affiliated with the industry for over fifty years, for some time holding the position of First Vice-President and Eastern Sales Manager of the company. He maintains his home in Branford, Conn., with business headquarters in New York City.

President Parmenter has indicated that the policies of the company will be continued along the same lines that have been followed in the past.



A PORTFOLIO OF PENCIL SKETCHES illustrating the artistic possibilities of black and colored lead pencils has been published by the Eberhard Faber Pencil Co., Brooklyn, N. Y. Several artists of note have contributed drawings for this portfolio. Six are done with black pencils alone; six other are done with both black and colored pencils, then part of the composition washed with brush and clear water. The effect is beautiful. One of the artists says "these pencils not only have the clean delineation of a hard crayon but, with the addition of water, have the soft transparent effect of the finest water color."



A COLOR EXHIBIT AT WASHINGTON, D. C. A Report on Color Names and a Color Exhibit will be presented at Washington, D. C., May 13 and 14, 1930, in connection with the United States Pharmacopoeial Convention. The U. S. Pharmacopoeia is a legal standard for drugs and medicines and its revision is authorized at the beginning of each decennium by a convention of physicians and pharmacists.

(Continued on page xii)



THE ART OF BLOCK CUTTING. O. A. Hankammer and F. C. Lampe. F. C. Lampe, Publisher, Chicago. 6 x 9 in., 162 pp., cloth. Price, \$4.75.

It would seem that little need be added to this book to make it a complete treatise on the art of block cutting. The education and experience of the authors admirably fit them for the task which they have undertaken and accomplished so successfully. While block printing has its limitations, the several operations from the design to the completed block, and the printing of it, furnish valuable training in drawing, tooling, designing, color, and general technique. All processes are clearly explained and fully illustrated, not only in black and white plates, but with several plates in color. The book is to be highly recommended.

THE STUDENT'S HISTORY OF PRINTING. Merritt Way Haynes, M.A. McGraw-Hill Book Co., Publishers, New York. 5½ x 8 in., 118 pp., cloth. Price, \$1.40.

A worthy addition to the list of McGraw-Hill Vocational Texts. A text-book pure and simple. Its chronological arrangement makes available instantly the outstanding events in the long history of the printing art, with enough of the high-lights to make each event comprehensible. Merritt Haynes is the happy possessor of a practical knowledge of printing with a long experience as an educator. The combination is responsible for a book of knowledge concerning the history of printing which every school print shop and every printer should own.

MODERN ALPHABETS. Melbert B. Cary, Jr. Bridgman Publishers, Pelham, N. Y. 5½ x 8¾ in., 64 pp., boards. Price, \$1.00.

If one has not at hand the voluminous catalogue of the American Type Founders Co., or the Continental Typefounders Association, get this little book of Bridgman's. All the modern faces are here—thirty-four of them. Of course, new faces are appearing almost daily, but there is still considerable life in "Eve," "Lutetia,"

"Neuland," "Kabel," as well as some of the others in this book. It is a handy catalogue for the advertising man, layout artist, student, teacher, or anyone interested in printing.

FIGURE COMPOSITION. Paul G. Braun. Bridgman Publishers, Pelham, N. Y. 8½ x 11 in., 64 pp., cloth. Price, \$2.50.

The author does not pretend that all there is to know about figure composition will be found in this book. "The book is designed primarily for the use of teachers and students who have some knowledge of the figure and design; to suggest pathways to be followed until the student discovers new ones for himself." And yet, it is evident that if one carefully follows the instructions given in the dozen chapters, and faithfully practices the exercises illustrated, the result will be a better understanding of the elements of figure construction and a constantly improving technique. The prophecy of the publishers that "this book will rank among our best selling books on figure drawing" has every reason for fulfillment.

FAMOUS PAINTINGS—LANDSCAPES. Compiled by Francis H. Robertson; Interpretations by Dr. Henry Turner Bailey. The Art Extension Society, Publisher, New York. 5¼ x 7 in., 64 pp., board. Price, \$1.00.

The art of book-making is finely expressed in this splendid publication. Nothing is more distressing in a book than an inappropriate or inadequate setting for an artistic subject. This little book is most satisfying mechanically. The contents are arranged invitingly: First, a page describing the picture—title, artist, school, year, size and present location.; Second, a well printed insert of the picture in process colors; Third, Dr. Bailey's interpretation on three or four pages of twelve-point type. The landscapes selected are those of Corot, Inness, Metcalf, Homer, Dudley, Constable, Martin, Daubigny, East. Every lover of art and nature will find this book a constant source of information and inspiration.



Watch *School Arts Magazine* each month for the Eldorado Texture reproductions by Ernest W. Watson. Send for samples of Eldorado, "The Master Drawing Pencil," to Joseph Dixon Crucible Co., Pencil Dept. 135-J, Jersey City, N. J.

**THE GREATEST BOOK
WE EVER PUBLISHED
ON PEN LETTERING**



**80
full Pages**

*Lavishly illustrated
with helps that simplify
your lettering Problems*

*New Alphabets, Layouts,
and Decorative Stunts
A New Lesson Arrangement
interestingly written and
presented in
short simple
chapters,*

*This 2^d Printing
carries a complete
index of contents*



**11th EDITION
Speedball Text Book**
"Second Printing"

mail us a dollar for a set of the latest Speedballs and this new text book.
HUNT PEN CO., CAMDEN, N.J., U.S.A.
*Sole manufacturers and distributors of Speedball Products,
English agent Henry E. Butler, Aston Hill, Hawarden, England*

(Concluded from page ix)

In connection with the last revision it was noted that many color names were used in a haphazard way and a study of color names and their standardization was undertaken. A report covering eight years of investigation is to be presented at the May Convention in Washington. This report will include these important items:

A list of the 267 different color names used about 2400 times in the tenth revision of the U. S. Pharmacopoeia and a comparison of these with the color terms used consecutively 2400 times in Scott's Postage Stamp Album; A section devoted to the history of color charts and color systems; A section devoted to the use of color names in science, art and commerce.

In the exhibit each of these sections will be splendidly illustrated. Probably the collection of color charts will be the finest that has ever been brought together in this country.

The name of Miss Bess Eleanor Foster, Art Director, Minneapolis Public Schools, appears among the several sponsors of this Exhibit. We are indebted to Miss Foster for the announcement of this valuable Exhibit in Washington.

NEW YORK'S NEW HOTEL LINCOLN



The highest-priced room at New York's new Hotel Lincoln is \$7 for a large room with twin beds, tub bath and shower. A room, with shower, for one \$3. 1400 rooms and baths, \$3 to \$5 for one, \$4 to \$7 for two.

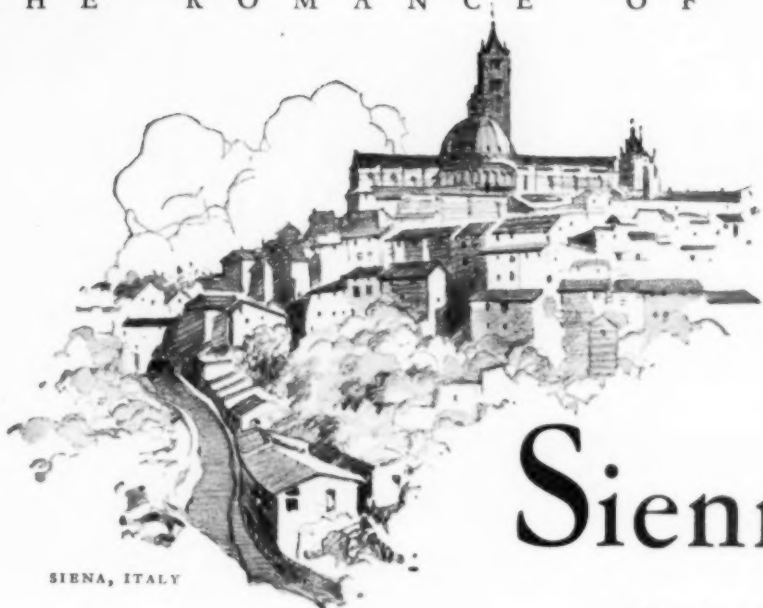
Telephone Lackawanna 1400

**Eighth Ave., 44th, 45th Sts.
Times Square · NEW YORK**

This is the great Summer School Announcement issue. On pages iii to viii are the fine attractions of more than thirty schools and individuals offering courses in all departments of Fine and Applied Art. Select your Summer School now before the classes are filled.

Please mention THE SCHOOL ARTS MAGAZINE when writing to advertisers

xii



SIENA, ITALY

Sienna

SIENNA is one of the friendly earth pigments—a rich mahogany brown color long treasured by master artists for its beauty and permanence.

The Ancients called it *Terra di Siena* which means "Earth of Siena" and that is exactly what it was—earth found near the town of Siena, Italy. The particular earth used in making the pigment came from hollows that once were ancient ponds into which had flowed streams highly charged with iron and manganese.

Modern experts, by a skillful process, have found a way to duplicate the rare quality of the old, established Italian pigments so that Sienna still remains a color as warm and rich in tone as the fine medieval town from which it takes its name.

• • •

Most teachers are keenly aware of the importance of the paints themselves in teaching painting—to the beginner as well as to the advanced student. Put Devoe Tempera Colors into your students' hands and you give them colors that help them do their best.

For, in Devoe Tempera Colors you have the very colors used by leading artists themselves. These colors improve the quality of the finished

work; stimulate color sense and color appreciation, and supply the joyous incentive to do one's best—possible only when teacher and pupil are working with professional materials.

A postcard will bring you complete information about this product and its practical classroom use—also the name and address of the nearest Devoe dealer.

DEVOE & RAYNOLDS COMPANY, INC.
1 West 47th Street New York.

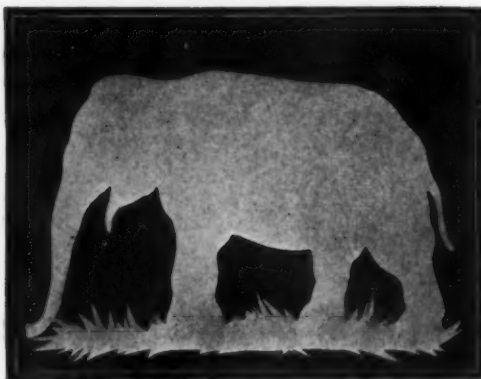
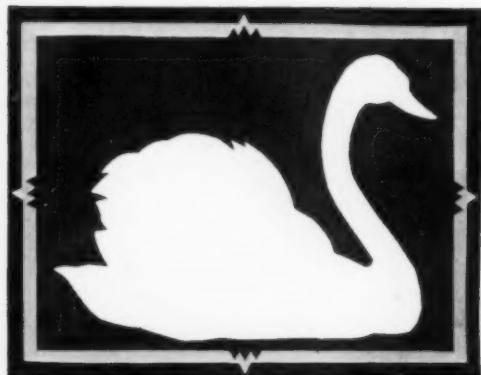
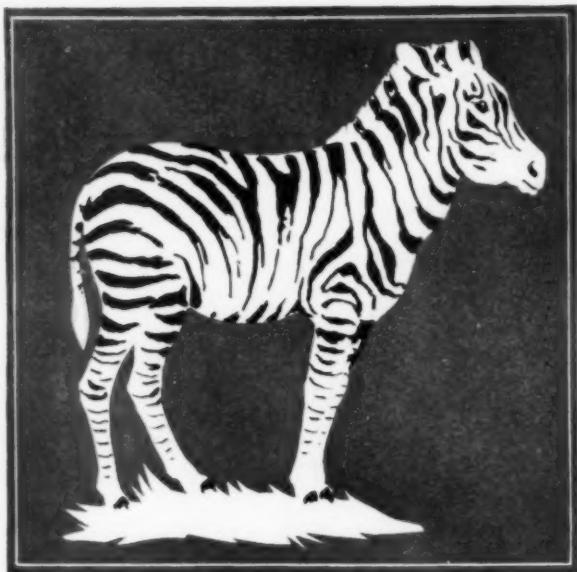


DEVOE Tempera Colors

Bringing the City Park *into the* Schoolroom

When the problem calls for interpretation through cut paper methods, it's an easy matter to bring the animals and fascinating wild life of the City Park into the schoolroom.

Who cares what the final color effect may be, whether the zebra is lemon yellow with



black markings and mounted upon light violet...or whether the white swan rests against a light blue-violet panel, with additional border of light emerald green and dark blue? If the material used is bright in color, finely finished and easy to work with, school work takes on a new interest.

**Bradley Art Materials are
unsurpassed for successful
paper cutting and color work**

Some of the outstanding Bradley items with which every teacher should be familiar are:

Viva Tone Papers
True Tone Papers
Butterfly Papers
Bradley Crayons
and Water Colors

Write for sample books of colored papers

**MILTON BRADLEY CO.
SPRINGFIELD, MASS.**

BOSTON NEW YORK PHILADELPHIA
ATLANTA SAN FRANCISCO
CHICAGO: Thomas Charles Co., Agents
KANSAS CITY: Hoover Bros., Agents



Justice of the Law by Edward Simmons
Appellate Court, New York City

THERE IS NOTHING MORE APPROPRIATE THAN FINE COLOR PICTURES FOR CLASS MEMORIALS

Permanent — Distinctive — Inspirational

The illustrated circular describing Pictures in Full Color as Gift Memorials for Graduation Classes will be mailed upon request. This classification has been drawn from the extensive collection of Emery Color Prints exclusive with us. Our negatives and color models were made directly from the original masterpieces of painting and a very high percentage of accuracy is guaranteed.

**Brown
Robertson Co., Inc.**

**Home Office
424 Madison Ave.
New York**

**Midwestern Gallery
302 Palmer House Shops
Chicago**

Educational Art Publishers



ART METAL WORK and JEWELRY

SUMMER SCHOOL AND CAMP OUTFITS, METAL
CRAFTS SUPPLIES OF ALL KINDS

Our Brochure "*The Metal Crafts*"

Sent free for the asking

Metal Crafts Supply Co.

Providence, R. I.



SCHOOL MOUNTING BOARDS

CRESCENT BRAND

write for the
sample book

Samples are our best salesmen because beauty of color and texture simply cannot be put into words.

Only the samples can show why so many schools are using our boards; not only as mounts but also for work in tempera, chalk, crayon, pastel and pencil, direct on their superb surfaces.

CHICAGO CARDBOARD COMPANY

666 Washington Blvd., Chicago, U. S. A.

CREATORS OF UNUSUAL CARDBOARDS

LEATHER

For All Purposes, for Leathercraft. An interesting, fascinating and instructive craft can be done at low cost. Let us show you how. Also books on the subject.

Send 15 cents for our revised data, forty-two large leather samples, illustrated tool list, etc.

CHAS. A. TOEBE Est. 1872 149 N. 3rd St., Phila., Pa.

Awarded Four Gold Medals

The Perry Pictures



Song of the Lark

Breton

ONE CENT SIZE. 3 x 3 1/4. For 50 or more.

TWO CENT SIZE. 5 1/2 x 8. For 25 or more.

Send 50 cents for 25 Art Subjects, or 25 Landscapes, or 25 for Children. Size 5 1/2 x 8.

Large Pictures for Framing. Artotypes

Size 22 x 28 inches, including the margin. \$1.00 each for two or more; \$1.25 for one.

Catalogues Send 15 cents for 64-page Catalogue of 1600 miniature illustrations.

The Perry Pictures Co.

BOX 10,

MALDEN, MASS.

PINE NEEDLE BASKETRY

by LINNA - LOEHR - MILLIKEN

A complete and fully illustrated instruction book giving full directions for making baskets, trays, etc. from Pine Needles and Wire Grass.

Price \$1.50, postpaid

J. L. HAMMETT CO. Cambridge, Mass.

Worcester Drawing Stands



The Standard for 60 Years

Send for Catalogue I

THE WASHBURN SHOPS

Worcester Polytechnic Institute

Worcester Mass.

. bring forth MAY FLOWERS

April showers, so the old adage tells us, bring forth May flowers. Nearest to the brilliant colors of Springtime are the brilliant colors of Higgins' American Drawing Inks. And by diluting them, as you do watercolors, you may obtain practically every shade in the spectrum.

Use either brush or pen, as requirements dictate, or a combination of the two. With Higgins' Colored Drawing Inks you have the most versatile of all art media. We will be glad to tell you how they combine the outstanding advantages of each, and to send you color plates of pen, brush, poster and "oil paint" techniques for classroom use.



CHAS. M. HIGGINS & CO., INC.
271 Ninth Street, Brooklyn, N. Y.

with **HIGGINS'**
Colored DRAWING INKS



✓ NEW BOOKS for ART INSTRUCTION

Here are several new books, each a complete treatise of its subject by a high authority. All profusely illustrated:

- ☐ Lettering, Modern and Foreign, *Welo* 85.00
- ☐ Studio Handbook, Letter and Design, *Welo* 3.00
- ☐ Modern Illustration, *Matthews* 3.50
- ☐ The Lacquer System of Sign Painting, *Matthews* 3.00
- ☐ Silk Screen Method of Reproduction, *Zahn* 5.00
- ☐ How to Draw Funny Pictures, *Matthews and "Zim"* 3.00
- ☐ Layouts for Advertising, *Dell* 3.00
- ☐ The Art of Sign Painting, *Atkinson* 4.00
- ☐ Scene Painting and Bulletin Art, *Atkinson* 4.00
- ☐ "A Show at" Sho' Cards, *Atkinson* 4.00
- ☐ Art of Show Card Writing, *Strong* 4.00
- ☐ Strong's Book of Designs 4.00

Sent prepaid on receipt of price. Satisfaction guaranteed. Check the books wanted and mail today

FREDERICK J. DRAKE & CO.

Publishers

Room 522 - 179 No. Michigan Blvd., Chicago

. . . perfect uniformity of absorption of *color* is another attribute of WHATMAN hand-made drawing papers . . . hot pressed, cold pressed, rough surface.

Write for samples

H. REEVE ANGEL & CO., Inc.
7-11 Spruce Street, New York City

J WHATMAN
Genuine Hand-Made
DRAWING PAPERS

Pedro J. Lemos
Presents to his
Art Teacher
Friends

10 *new* **MODERN ART PORTFOLIOS**

Filled with practical
ideas for this new
trend of art

Daringly different in the use of new forms, new treatment and bizarre color effects are key-notes of these 10 New Modern Art Portfolios. Interesting and impressive ways to change old familiar school subjects in accord with the trend to modern treatments.

The 32 black and white and 4 color plates in each of these 10 portfolios contain from 90 to 125 illustrations of the better examples of clean-cut modern art suitable for individual use or classroom study. Pedro J. Lemos selected the entire contents during six months in the Art Centers of Europe. The following pages show in a limited way an idea of the remarkable contents to be found in the 10 new modern art portfolios.

Take advantage of this wonderful collection of Modern Art to create new arrangements for the present generation. Send for your copies, soon, to be ahead with the leaders in art education.

Price \$3.00 each

The School Arts Magazine

940 Printers Building, Worcester, Mass.

Modern Art Posters

Commercial Art and Lettering

Decorative Design

Interiors and Furniture

Sculpture and Pottery

Novelty and Jewelry

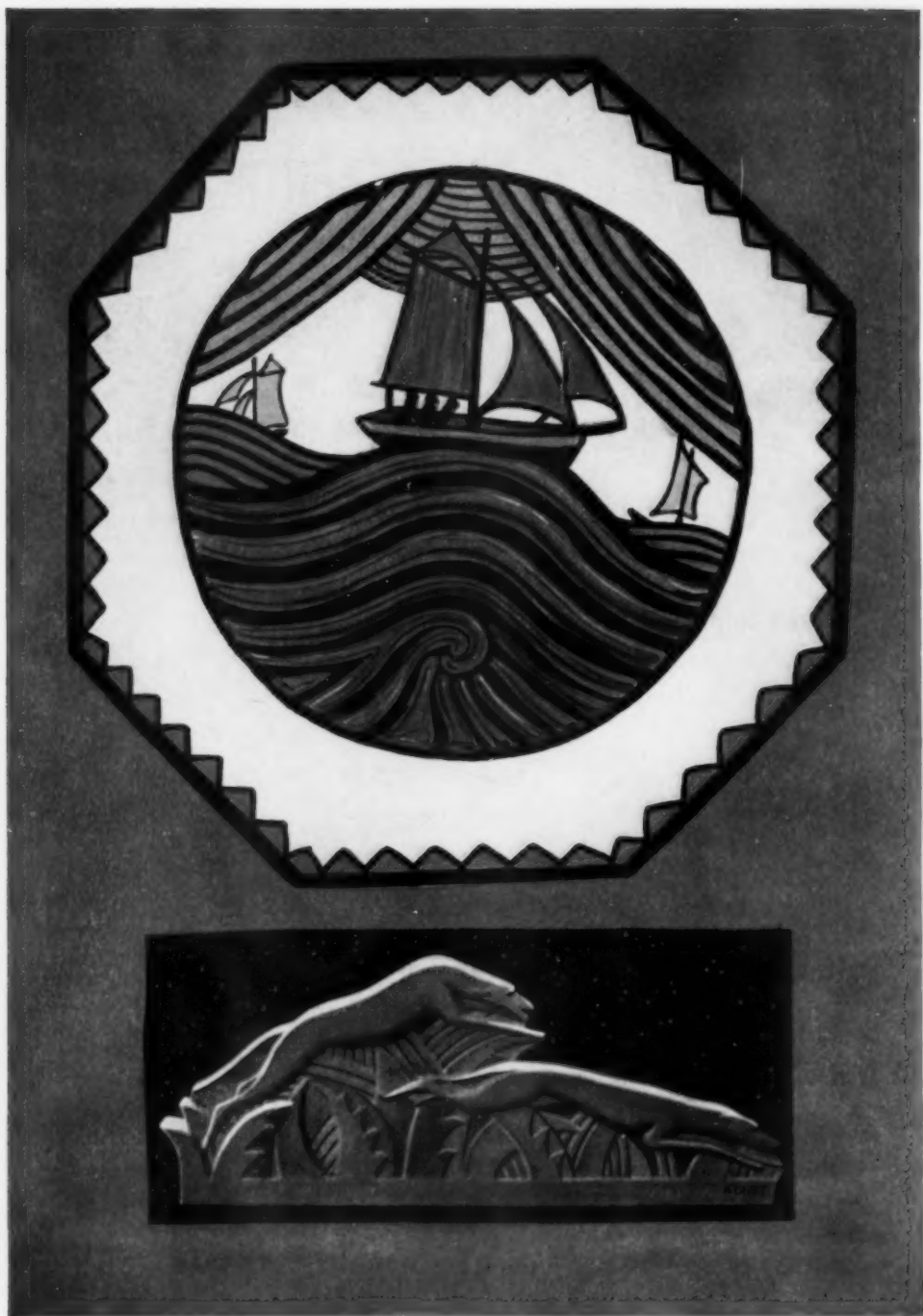
Building Exteriors

Lighting Fixtures and Iron Work

Engravings and Block Prints

Art of the Book





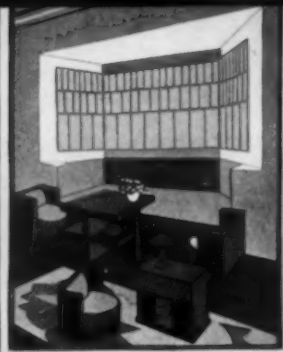
One of the typical color pages from the portfolio, "Sculpture and Pottery." Each of the 10 new Modern Art Portfolios has 32 plates in black, and 4 in full colors. And each portfolio contains 90 to 125 of the best clean-cut examples of Modern Art



The 10 new Modern Art Portfolios with some of the plates printed in vivid colors, others in rich gold and silver, and the remainder in black—all offer splendid ideas that urge fingers to grasp a pencil to create new treatments for old subjects . . . On this page is one of the color plates from "Novelties and Jewelry"



"sculpture & pottery"



"interiors & furniture"

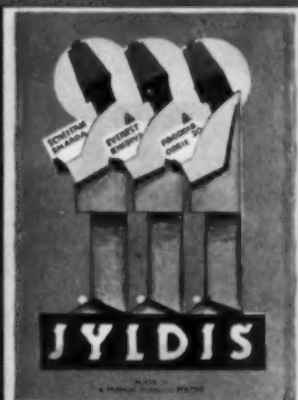


"commercial art & lettering"

a page from each of
the 10 new
modern art portfolios
price \$3.00 each



"art of the book"



"modern art posters"



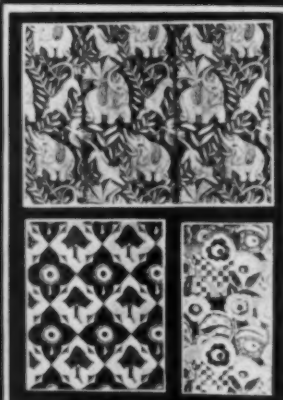
"novelties & jewelry"



"lighting fixtures & ironwork"



"building exteriors"



"decorative designs"



"etchings & blockprints"



THE COLORFUL, RHYTHMIC DANCES OF THE PUEBLO INDIANS OF THE SOUTHWEST, WITH THEIR BEAUTIFUL SYMBOLIC COSTUMES, ARE SUBJECTS FOR THE INDIAN ARTIST, AS SHOWN BY THESE INDIAN DRAWINGS

The School Arts Magazine, June 1930